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COLLECTION OF
MR. FREDERICK W. HUNTER

MFA

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

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ON FREE VIEW

FROM FRIDAY, FEBRUARY 20TH, UNTIL THE
MORNING OF THE DAY OF SALE, INCLUSIVE

SALE AT

THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

ON THE AFTERNOONS OF THURSDAY, FRIDAY, AND
SATURDAY, FEBRUARY 26TH, 27TH, AND 28TH

AT THREE O'CLOCK

CATALOGUE

OF

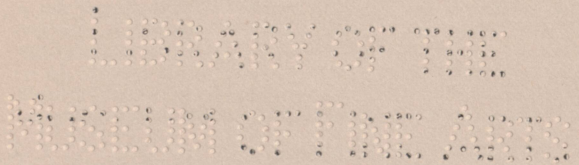
ANTIQUE CHINESE PORCELAINS, JADES, SNUFF BOTTLES, JAPANESE LACQUERS, METAL WORK, IVORY CARVINGS, AND OTHER RARE OBJECTS

THE PRIVATE COLLECTION OF

MR. FREDERICK W. HUNTER

OF THIS CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE



THE SALE WILL BE CONDUCTED BY THOMAS E. KIRBY OF THE

AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1903

Press of J. J. Little & Co.
Astor Place, New York

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MUSEUM OF FINE ARTS

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

FIRST AFTERNOON'S SALE.

Thursday, February 26th

BEGINNING PROMPTLY AT 3 O'CLOCK

AT THE AMERICAN ART GALLERIES

CATALOGUE

JAPANESE FAÏENCE

1—OLD ORIBE VASE.

Awoye leaves in brown, blue and green in bright enamels on one side, and splash glaze on the other.

Height, 8 inches.

2—OLD BANKO VASE.

Bamboo shaped. Dull green color, made originally to represent green patina bronze.

Height, 14½ inches.

3—MINIATURE VASE.

Old Awata. In shape of lotus flower. Undecorated.

Height, 2¼ inches.

4—Old Seto Jar.

Rich brown glaze. Seventeenth century.

Height, 10½ inches.

5—Miniature Jar.

With handles. Old Seto. Fine glaze and coloring. Seal mark on foot.

Height, 2½ inches.

6—Teapot.

Old brown body with slight gold relief decorations. Interior, medium crackled, highly glazed white enamel.

Height, 5¼ inches.

7—Perfume Box.

Old Kenzan. Floral decoration in various shades of brown.

Diameter, 3¾ inches.

8—Hanging Vase.

Old Seto. Enamelled decoration of skeleton in low relief. White crackled porcelain. Rat in colored enamels.

Height, 6 inches.

9—Old Banko Coupé.

Finely modelled in shape of lotus leaf. Interior, green enamel.

Diameter, 6 inches.

10—Old Raku Bottle.

Egg-plant shaped, with white characters under the glaze. Kiri-wood stopper.

Height, 5½ inches.

11—Old Awata Bottle.

Square shaped. Each side decorated in floral designs in colored enamels. Medallions, sides and top in brown iridescent enamel. Seventeenth century.

Height, 9½ inches.

12—Gourd-Shaped Sake Bottle.

Old Awata. "Sho Chiku Bai" decoration in blue, green and gold enamels.

Height, 7½ inches.

13—Old Horaku Bowl.

Gray, green and silver decoration on upper portion. Seal mark, "Shi."

Height, 3 inches.

14—Old Horaku Bowl.

With three feet. Variegated silver tones of color on upper portion.

Height, 3 inches.

SPECIMENS OF ANTIQUE METAL WORK

15—Bronze Vase.

Brocade design in low relief. Ring ornaments. Fine patina. Seventeenth century.

Height, 9¾ inches.

16—Iron Bowl.

By Myochin. Sixteenth century.

Height, 4½ inches; diameter, 8 inches.

17—Bronze Koro.

Pomegranate shaped, with leaf and flower cover. Dark colored bronze. Modelled leaf and vine design in relief on body. Open carved pomegranate teakwood stand. Sixteenth century.

Height, 5¼ inches.

18—Bronze Vase.

Long neck. Bottle shaped. Fine patina. Fifteenth century.

Height, 12 inches.

19—Bronze Vase.

Deep red patina. Seventeenth century.

Height, 9¾ inches.

20—Old Bronze Temple Post.

Surmounted by finely carved figure of hawk. Rich brown patina. Sixteenth century.

Height, 14 inches.

21—Old Bronze Water Jar.

With cover and movable handles. Finest of green and Murashido patinas. Sixteenth century.

Height, 16¼ inches.

22—Old Dark Bronze Vase.

Fine conventional carving on neck and body.

Height, 14 inches.

23—Old Bronze Tall Vase.

Murashido patina. Birds and waves finely modelled in relief. Eighteenth century.

Height, 14 inches.

24—Old Bronze Vase.

Flaring top. Karakane patina. Dragon-head handles. Seventeenth century.

Height, 11¼ inches; diameter, 8½ inches.

25—Old Iron Articulated Lobster.

Exceedingly fine specimen of articulated work. Signed Nookaru. Carved teakwood stand.

Length, 13 inches.

26—Gold-Spotted Bronze Koro and Stand.

Bowl shaped. With seal mark, Hsuan-te. Carved teakwood cover.

Diameter, 7½ inches; height, 6 inches.

27—Bronze War Mask.

Black moustache. Articulated neck guard. Interior finished in lacquer. Sixteenth century.

28—Iron War Mask.

Gray moustache. Neck guard finished in gold lacquer. Exterior of mask lacquered in brown, interior in red. Sixteenth century.

29—War Mask.

Old iron. Hammered and *repoussé* finish. Exceedingly fine specimen. By Korin.

30—Old Bronze Vase.

Bottle shaped. Beautiful green patina. Seventeenth century.

Height, 9 inches.

31—Hexagonal Goroso Bronze Koro.

Carved and incised decorations of kylins in sacred grove. Kylin in full relief on cover. Fine patina. Seal mark. Teakwood stand.

Height, 5 inches.

32—Silver Incense Burner.

In form of quail, life size. Skilfully wrought in silver. By Yukimuné. Signed.

Height, 4 inches.

33—Writer's Water Bottle.

Old Goroso bronze in shape of fish. Artistically and gracefully wrought. Fine patina.

Length, 7½ inches.

34—Sentoko Bronze Water Kettle.

Birds, flowers and inscription engraved in panels. Fine patina. Early eighteenth century.

Height, 8½ inches.

35—Gold-Spotted Bronze Censer.

Old Chinese bronze, with graceful carved sides. Seal mark, Suentih, 1426–1436. Silk-covered stand.

Height, 2¼ inches; diameter, 2 inches.

36—Bronze Bottle-Shaped Vase.

With fine mottled green and red patina. Sixteenth century.

Height, 10½ inches.

37—Pair Bronze Arm Protectors.

Brocade lining. Seventeenth century design.

38—Pair Bronze Arm Protectors.

Brocade lining. Fifteenth century.

39—Seventeen Ojimmes.

A string of seventeen slides including, examples in silver, shakudo, amber, bronze and ivory.

40—Two Netsukes.

One, a mouse rolled into the shape of a ball, by Masanao; the other, a snail crawling from its shell.

41—Netsuke.

A warrior on horseback, riding over a fallen foe. By Min-koku. Eighteenth century.

42—Two Netsukes.

One, Daruma seated, enveloped in his cloak; the other, a ravenous wolf gnawing a skull.

43—Three Netsukes.

Daruma in a red kimono, stretching after his long vigil; the head of a dried herring, and an old man trying to lift a large bundle. By Nobuchika.

44—Two Netsukes.

One, two monkeys with a pomegranate, by Mitsuhide; the other, a group of five chestnuts with movable worms, by Getzan.

45—Two Netsukes.

One, Ibisu riding on his fish and reading a scroll; the other, an eagle killing a young monkey.

46—Two Netsukes.

One, two acrobats; the other, an ox and two children. By Tadakazu.

47—Two Netsukes.

One, two monkeys playing with a horse; the other, a man struggling with a huge bale of goods.

48—Netsuke.

A man struggling with a giant clam.

49—Netsuke.

A country flirtation. An awkward lover and a fat coquette.

50—Netsuke.

A warrior on horseback, charging through the surf. Eighteenth century. By Ko-min.

51—Netsuke.

A cooper at work in a section of a hogshead. By Baigai Sanjin.

52—NETSUKE.

An Oni and a priest carrying away a large temple drum.

53—NETSUKE.

A demon running through the clouds with a stolen pagoda. Eighteenth century.

54—NETSUKE.

The seated figure of an Oni. Powerfully carved.

55—NETSUKE.

A man laboriously sawing a gourd in two, and accompanying his hand action with his lips. By Shiu-kei.

56—NETSUKE.

The long-armed and long-legged men and the devil fish. A seventeenth century presentation of the legend.

Height, 5 inches.

57—NETSUKE.

A man trying to carry a huge gourd.

58—NETSUKE.

A fox in the dress of a farmer. A fine bit of work. By Ko-sai.

59—NETSUKE.

A monkey fighting a devil fish. By Shiugi.

60—NETSUKE.

A group of five tortoises. Finely carved by Gokko.

61—NETSUKE.

Three boys at play. By Ju-gyoku.

62—NETSUKE.

A farmer trying to catch a rat which has escaped him and climbed to his shoulder, to his evident horror. By Shokei.

63—NETSUKE.

A kakemono, half unrolled, from which the painted dragon is coming to life. By Masa-kazu.

64—NETSUKE.

A monkey comfortably seated on a huge chestnut, eating fruit. By Masanao.

65—NETSUKE.

The head of a decapitated criminal. By Katzu-razan. A remarkable representation of death.

66—NETSUKE.

A demon kneeling on a lily pad, while a monster tries to drag him into the water. Eighteenth century.

67—NETSUKE.

An aged pilgrim with staff, rain hat and basket, resting on a roadside log. By Chiku-sai.

68—NETSUKE.

The struggle between Death and the wolf. A delicate piece of carving. Has teakwood stand.

69—NETSUKE.

A rooster preparing for sleep. A beautiful example. By Shokoku. Sixteenth century.

70—NETSUKE.

A kylin rolling an egg from which a young kylin is emerging. By Toyomasa.

71—NETSUKE.

A mermaid seated on a shell.

72—Two Netsukes.

One, a group of five masks—Okame, Oni, a monkey's face and two of Tenyu, beautifully carved; the other, a group of seven masks.

73—Netsuke.

A dragon's head with moveable ears and jaws and gold eyes.

74—Netsuke.

Hotei seated on a low stand. Ebony.

75—Netsuke.

The seven blind men trying to describe the elephant by sense of touch. Beautifully carved.

76—Netsuke.

Two figures giving a Japanese version of Joseph and Mrs. Potiphar. A strong study in expression. By Shiugeksu.

77—Netsuke.

Gama-Senniu and his frog. A fine piece by Toyoharu. Early eighteenth century.

78—Netsuke.

A monkey's head splendidly carved.

79—NETSUKE.

A man tightening his loin cloth. A typical piece of Japanese fun and a fine old carving.

Height, 3¾ inches.

80—NETSUKE.

Shojo with ivory tortoise on her lap. Signed. Red seal.

81—NETSUKE.

A man leading a horse carrying his wife and twins. His expression shows that the twins are new, and that he is proud of them. By Nori-Shige.

82—NETSUKE.

An enraged tiger lashing his tail. A fine piece. By Hosho. Sixteenth century.

83—NETSUKE.

A mother monkey making a discovery during her child's toilet. An irresistible study in expression.

84—NETSUKE.

A girl, with a pan in her hands, holding a restive horse by standing on its bridle. A graceful and artistic bit.

85—NETSUKE.

A sage materializing a dragon from a cloud of incense, and vastly pleased by his success. A remarkable piece of eighteenth century work.

Height, 5 inches.

86—TWO CARVINGS.

One, priest with fly brush, seated by a table; by Masa-kadzu; the other, small box in the shape of a turtle.

87—WOOD CARVING.

Finely carved mouse with egg. Colored in pink and gray.

Height, 2¾ inches.

88—WOOD CARVING WITH IVORY INLAY.

Pedlar attempting to lift large bag of masks, one of which has broken through the bag. Signed Chiku-sai.

Length, 2¾ inches; height, 2¼ inches.

89—WOOD CARVING.

Natural wood curio in shape of a man with shield. Carved and pierced teakwood stand.

Height, 6 inches.

90—Wood Carving.

Finely carved warrior on horseback, holding a spear in one hand, and with the other bringing the horse to a sudden stop. Signed Chiku-sai.

Height, 3¼ inches.

91—Wood Carving.

Angry tiger in the act of rising. Exquisitely carved, with a remarkable rendering of the fur. Signed Sojin.

Height, 4½ inches.

92—Tortoise-Shell Carving.

Miniature Japanese sanpan. Movable windows, etc.

Length, 8½ inches.

93—Old Chinese Carving.

Jurojin with gourd, staff and pomegranate. Carved from solid section of bamboo.

Height, 28 inches; diameter, 7 inches.

NETSUKES IN SILVER, LACQUER, TORTOISE-SHELL, SEMI-PRECIOUS STONES AND PORCELAIN

94—Netsuke.

A dried herring carved from tortoise-shell. A very old piece.

95—NETSUKE.

An old man clasping in his arms a coral treasure. The figure is ebony, and strong in artistic expression. By Taka-toku.

96—NETSUKE.

Long narrow red lacquer stand carved in relief.

97—NETSUKE.

Old ivory-like porcelain figure of Hotei reclining on his sack. The imitation of ivory is so perfect that it will bear juxtaposition with genuine pieces.

98—NETSUKE.

Shojo in No dance costume. The mask is of gold, the hands and feet of ivory, the hair of cinnabar lacquer, and the costume of various gold lacquers of finest quality. By Jugioku Kwansai. Eighteenth century. Pearl seal.

99—NETSUKE.

A group of three masks finely carved from tortoise-shell.

100—NETSUKE.

A group of eleven masks carved from tortoise-shell and lacquered.

101—NETSUKE.

A miniature bowl of Karakane patina bronze inlaid with dragon design in gold, and gold lined. Has teakwood stand.

102—NETSUKE.

A sea monster cutting up a fish. Minutely carved, and inlaid with tortoise-shell. Seventeenth century.

103—TWO NETSUKES.

One, a dragonfly carved from white jade; the other, a jade dog.

104—NETSUKE.

A Buddhistic nun contemplating a pomegranate. The body in wood, the head and hands ivory. A piece full of Oriental feeling. Seventeenth century.

105—NETSUKE.

A lotus pod and leaf with frog and dragonfly carved from Indian agate.

106—NETSUKE.

Cover for hibachi in red and green lacquers carved in decorative panels. By Masa-jisa.

107—NETSUKE.

A child's toy (fukusuke) in various colored lacquers on wood. A quaint eighteenth century piece.

108—NETSUKE.

A kylin in fine red lacquer, minutely carved.

109—NETSUKE.

Chinese sages in a garden, carved in low relief upon a slab of tortoise-shell.

Thickness, ½ inch.

110—TWO NETSUKES.

One, a clown with a clarionet in Goroso bronze; the other, an angry man in old Chinese bronze. Both rare. The latter has teakwood stand.

111—NETSUKE.

A spider on a leaf. An old specimen of iron work. By Nori-mitsu.

112—TWO NETSUKES.

One, an old man pulling his beard, in Hirado porcelain; the other, a woman in a flowered kimono; also porcelain.

113—NETSUKE.

Two No dancers with ivory faces and feet, and costumes of red, brown and gold lacquers. By Isai.

114—TWO NETSUKES.

Carved English walnuts. One minutely decorated with an eagle, pine tree, etc.; the other representing Daruma.

115—FIVE NETSUKES.

Two Nara figures in colors, a farmer in red lacquer, a crystal hour-glass mounted in silver and a seated figure in wood.

116—NETSUKE.

A silver-devil fish, grasping a large lump of red coral in its arms.

117—NETSUKE.

A silver kylin playing with a ball. Beautifully chased.

118—NETSUKE.

A basket of chrysanthemums carved from an English walnut. An unexcelled example of Japanese nut carving. By Mashahide.

119—NETSUKE.

A temple stand of fine cinnabar lacquer. Beautifully carved.

120—NETSUKE.

A Chinese porcelain gourd with silver band and ring. Character mark, Ching-hwa, 1465–1488, on foot.

MASK NETSUKES IN IVORY, WOOD, LACQUER AND INLAY

121—FOUR MASKS.

One, demon face in red lacquer; two, fine wood mask, by Demijioman; three, artist at work upon a huge mask, done in ivory, by Itchi-nen; four, fine mask with sect mark in mother-of-pearl on forehead. Mounted on velvet panel.

122—IVORY MASK.

Okame, the best-natured woman in Japan. By San-gyoku. Mounted on velvet panel.

123—THREE MASKS.

A fine face, with moustache, eyebrows and hair, finely carved in wood, by Ryozan; a beautifully executed ivory mask of Ibisu, signed Jumei, of the Hogioku school; and a face of Chinese type, in olive-toned wood, by Undei-sai. Mounted on velvet panel.

124—Wood Mask.

Demon face, beautifully executed, with lacquered eyes and teeth. Mounted on velvet panel.

125—Four Masks.

Two in wood, one in red lacquer and one in vegetable ivory. Signed by Gyoku-shiu. Mounted on velvet panel.

126—Wood Mask.

Okame. By Shiu-min. Mounted on velvet panel.

127—Two Masks.

Seeing the funny side of things. A laughing face, by the celebrated Demiunan, in wood, and a face of Tenyu, in bone. Mounted on velvet panel.

128—Six Masks.

Demon faces in wood. One by Demiunan. Mounted on velvet panel.

129—Three Ivory Masks.

Three forms of amusement. Good-natured Okame, by Ryonin; Malice, by Masa-gana; and Revenge. Mounted on velvet panel.

130—Four Masks.

Okame with various expressions, in wood. One by Shiu-zan and one by Shumin. Mounted on velvet panel.

131—Three Masks.

One of Tenyu and two others. One signed. Mounted on velvet panel.

DECORATIVE MASKS

132—Three Masks.

Carved from solid blocks of wood. One devil's face and two No dance faces of man and woman, expressing fear and amusement. Mounted on velvet panel.

133—Mask.

Laughing face of Oriental type, finely executed in porcelain, in natural colors. By Genkin. Mounted on velvet panel.

134—Mask.

Devil's face, finely executed in porcelain, in flesh tints, with gold eyes and teeth. By Youkin. Mounted on velvet panel.

135—Three Masks.

Carved from single blocks of wood. Devil's face in red lacquer, with long moustache and beard, and two No dance masks, male and female faces, laughing. Mounted on velvet panel.

136—Mask.

Boldly carved from solid piece of walnut. Uncolored. An unusually fine specimen. Eighteenth century. Mounted on velvet panel.

137—Three Masks.

Carved from solid blocks of wood. A devil's face in red lacquer and two No dance masks. Mounted on velvet panel.

OLD KUTANI PORCELAIN

138—Two Koros and Miniature Vase.

One koro of soft gray texture, with decoration of hōwō birds and dog-foos in four panels in red and gold ; the other koro with perforated "rice-grains" blue decoration. The vase of soft cream texture, with flower and bird decoration in gold, red and gray.

Koros, height, 2¼ inches; vase, height, 3½ inches.

139—Temple Jar.

With original cover. Daimio figures in medallions, which are surrounded by floral patterns painted in bright enamels. Eighteenth century.

Height, 16 inches.

140—Figure of Geisha.

Finely modelled, and decorated in bright colored enamels.

Height, 9½ inches.

141—Two Sake Saucers.

Finely pencilled storks and fancy shell border in sombre red and extensive gold decoration. Signed.

Height, 4 inches; diameter, 3½ inches.

142—Tea Jar.

Cream-white texture, with hōwō bird on wave, and fancy designs covering the body in fine tones of red. Green border and cover.

Height, 4 inches.

143—Bottle-Shaped Vase.

Soft white texture. Exceedingly artistic floral designs completely covering the body. The flowers, leaves and branches finely and minutely pencilled in thousands of lines, showing the white texture of the porcelain. Slight gold outline. Signed. Seventeenth century.

Height, 13 inches.

144—Small Ginger Jar.

Soft white texture. Geometric figures in iridescent blue, yellow and green enamels. Squares divided by coral-red lines. Teakwood cover and stand.

Height, 4½ inches.

145—Large Bowl.

Fine clear white texture. Floral designs in centre, with four-inch border representing finely pencilled figures, "Sages in plum garden." Exterior, eight horses in different positions. All in fine red and gold enamels. Signed. Early eighteenth century

Diameter, 8¼ inches.

146—Covered Perfume Box.

Decoration of bird in iridescent yellow, green, blue and brown enamels. Green enamel border made in representation of wood. Signed. Blue seal mark. Seventeenth century.

Diameter, 5 inches.

147—Gourd-Shaped Vase.

Soft white texture. Three masks in purple, yellow, green and red enamels in medallions. Floral design background in red, green and purple enamels. Early eighteenth century.

Height, 6¾ inches.

148—Gallipot-Shaped Temple Jar.

Clear white soft texture. Birds and floral design in red, yellow and green iridescent enamels. Fine specimen of the early eighteenth century.

Height, 16 inches.

OLD KIOTO WARE

149—Vase.

Brown-white crackle with carved floral designs underneath the glaze. Seventeenth century. Teakwood stand.

Height, 7¼ inches.

150—Four-Sided Bowl.

Cream-white texture. Interior decorated with three fish modelled in slight relief, and painted in delicate shades of pink, brown, white and yellow enamels.

Height, 2¼ inches; diameter, 5¾ inches.

151—Figure of a Japanese Woman.

Holding a teapot. Decorated in colored enamels and gold. Finely modelled specimen of the seventeenth century.

Height, 8 inches.

152—Bowl.

Soft gray texture. Decoration of flying storks and grasses in white, brown, green, blue and gold enamels.

Height, 3¼ inches; diameter, 4¾ inches.

153—Pagoda-Shaped Incense Burner.

Finely modelled in two sections. Fine cream-white texture. Profusely decorated in blue, green and gold enamels.

Height, 3 inches; length, 9 inches.

154—Octagonal-Shaped Cylindrical Vase.

Soft cream texture. Delicately pencilled landscape covering the vase in india ink on light blue mottled body.

Height, 7½ inches.

155—Bowl.

Cream-white texture. Profuse decoration of birds, flowers and grasses in red, pink, green and gold enamels.

Height, 3 inches; diameter, 4¾ inches.

156—Bottle-Shaped Vase.

Fine cream-white texture. Curious decoration of text in three panels, and other designs in iridescent red, green, brown and yellow enamels.

Height, 6¾ inches.

157—Large Bowl.

Fine cream-white texture. Maple leaves, in red, brown, green, yellow and gold enamels, covering the bowl. At foot, blue and brown border.

Height, 5 inches; diameter, 7½ inches.

158—Tea Jar.

Soft cream-white texture. Decorated at top and on incised rim on body in red, green and gold enamels in archaic design. By Japan's celebrated artist Ichime. Gold lacquered wood cover. Teakwood stand.

Height, 3¼ inches.

159—Four-Sided Beaker-Shaped Vase.

Fine cream glaze texture with blue enamel decorations in slight relief. Silver rim top.

Height, 8 inches.

160—Tea Bowl.

Of exceedingly fine texture. Tokugawa's crest pencilled in black enamel on three sides.

Height, 2¾ inches; diameter, 4½ inches.

OLD SATSUMA WARE

161—Short-Necked, Bottle-Shaped Vase.

Karakusa in fine transparent blue enamel, showing white scroll decoration. Red and gold border around neck, over fine crackled body.

Height, 5 inches.

162—Tripod Koro.

Undecorated. Fine crackled body. Solid silver openwork cover in design of flowers and butterflies. Carved teakwood stand.

Height, 7 inches.

163—Koro.

Flat shaped, with short neck. Chrysanthemum flowers profusely decorated in gold and colors over fine crackled body. Solid silver cover, with chrysanthemum flowers beautifully carved and chased. Has carved teakwood stand.

Height, with stand, 4½ inches.

164—KORO.

Fighting lions in panels, beautifully painted in gold and colors. Body decorated in fine blue enamel, with green, red, and gold design about body, foot and neck. Solid silver openwork cover of chrysanthemums and flowers.

Height, 3½ inches.

165—MINATURE GALLIPOT.

Fine brown texture. Sixteenth century.

Height, 1¾ inches.

166—BOX WITH ORIGINAL COVER.

Transparent enamels and gold decorations.

Height, 2¼ inches.

167—GOURD-SHAPED VASE.

With graceful handles. Shells, leaves and branches covering the vase, in gold and colored enamels showing iridescence. Colored and gold border at neck. Seventeenth century.

Height, 11½ inches.

168—KORO.

Decoration of Chinese fan, happy ball and makimono in various colors of transparent enamels on finely crackled body. Border decoration carved in low relief. By Kano Tangen. Solid silver panel design. Perforated cover.

Height, 3½ inches.

169—KORO.

In three panels are pine, camelia and cherry tree, decorated in brilliant, transparent enamels. Border in light gray enamel and gold. By Kano Tangen. Solid silver perforated cover in floral design.

Height, 4¾ inches.

OLD IMARI PORCELAINS

170—BOWL.

Heavy texture. Diaper patterns in gold, red and black enamels on green body. Dragon medallion in coral-red and *bleu de Nankin.* Marked Wan-lieh, 1573–1619.

Height, 4 inches; diameter, 4½ inches.

171—OVOID-SHAPED JAR.

Peonies and plums in deep blue, red, green and gold enamels. Early eighteenth century. Carved teakwood stand, and cover with inlaid silver wire.

Height, 13 inches.

172—OVOID-SHAPED TEMPLE JAR.

Gray crackle texture. Three-panel decoration of flowers and chrysanthemums. Body completely decorated in fine old colors. Sixteenth century.

Height, 15 inches; diameter, 10 inches.

173—Ovoid Octagonal Jar.

Pine trees in green, brown, purple and yellow enamels, on three white reserves, surrounded by a dark iridescent sapphire-blue enamel, decorated with roses, peonies and other designs in rich coral red. Seventeenth century specimen. Carved teakwood cover and stand.

Height, 14 inches.

174—Ovoid-Shaped Jar.

With cover. Four-panel decoration of figures, birds, Mandarin ducks, landscape and flowers in various colors of enamels. Other embellishments in rich coral red and deep blue. The medallions are in the style of Chinese Wan-lieh (1573–1619) decoration. Open teakwood stand.

Height, 16½ inches.

INROS

175—Inro (Medicine Case).

Five sections. Mura nashiji gold lacquer. Flowers and autumn grasses in gold lacquers and mother-of-pearl inlay. Interior of fine nashiji. Fine specimen of Somada. Netsuke of openwork silver inlaid with lacquered ivory. Solid gold chrysanthemum ojimme.

176—INRO (MEDICINE CASE).

Five sections. Vermilion lacquer. Shōki killing one of his subordinates, in low relief, finely drawn in brown, silver, black, red, mosaic and gold lacquers. Interior of nashiji. Fine example of seventeenth century. Carved ivory netsuke, child with dog. Coral ojimme.

177—INRO (MEDICINE CASE).

Six sections. Black lacquer. On obverse, horses at play, and on reverse, sacred bull ; all in low relief in brown, black, silver and gold lacquers. Interior, fine Giobu nashiji. Fine example of Chōkasai. Carved wood netsuke, badger by Tomayu. Carved ivory ojimme, Daikoku.

178—INRO (MEDICINE CASE).

Five sections. Black Mura nashiji lacquer. Mandarin ducks and flowers in low relief in fine gold lacquers. Interior of nashiji. Signed Sekikawa. Seal. Carved ivory netsuke, woman. Carved bone ojimme.

179—INRO (MEDICINE CASE).

Five sections. Vermilion lacquer. Five oxen in field. Trees and foliage in black, silver, mosaic and gold lacquer. Interior of nashiji. Seventeenth century. Carved vermilion lacquer netsuke, Coral ojimme.

180—INRO (MEDICINE CASE).

Five sections. Black lacquer. Chinese imperial carriage, hibachi and flower basket in various colored gold lacquers and mother-of-pearl inlay. Interior of nashiji. Seventeenth century example. Lacquered wood netsuke. Cloisonné ojimme.

181—INRO (MEDICINE CASE).

Five sections. Gold lacquer. Completely covered by autumn maple leaves of different sizes, in red, brown, gold and mosaic lacquer. Interior of red and gold lacquer. Signed Koman Yasutada. Carved cinnabar lacquer netsuke. "Cat's-eye" ojimme.

182—INRO (MEDICINE CASE).

Four sections. Silver lacquer. Swimming and flying ducks, foliage, water and clouds in red, silver, black and gold lacquers, finely pencilled. Interior of nashiji. Signed Kanshō-sei. Carved wood netsuke, man leading kylin, with movable ball in its mouth. "Cat's-eye" ojimme.

183—INRO (MEDICINE CASE).

Five sections with divided compartments. Gold lacquer. Two rats finely

pencilled in gold, silver and brown lacquers, in low relief. Interior of nashiji. Signed Mitsukata. Ivory netsuke, cat eating fish. "Cat's-eye" ojimme.

184—Inro (Medicine Case).

Four sections with open outer cover. Gold and black lacquer. Monkey climbing up curtain. Outer case of gold lacquer with mother-of-pearl inlay representing wood. Signed Kajikawa. Carved wood netsuke, group of three monkeys. Bronze monkey ojimme.

185—Inro (Medicine Case).

Four sections. Powdered gold lacquer. Finely pencilled herons in pond, in fine brown lacquer, with mosaic inlays of gold. Water, flowers and branches in various colored lacquers. Interior of nashiji, and signed Jōkasai. Carved wood netsuke by Ikko. "Cat's-eye" ojimme.

186—Inro (Medicine Case).

Two sections. Black lacquer. Japanese ferry boat in slight relief, in silver and gold lacquers on a delicate wave design surface, surrounded by land showing sea walls in mother-of-pearl inlay and gold lacquers. Interior of Mura nashiji. Signed Jōkasai. Carved ivory netsuke. "Cat's-eye" ojimme.

187—Inro (Medicine Case).

Two sections. Black lacquer. Rooster, hen, and chick finely drawn in low relief in red, brown, silver and gold lacquers. Interior of nashiji. Signed Kajikawa. Carved ivory netsuke, Gama Senniu and frog. Cat's-eye ojimme.

188—Inro (Medicine Case).

Five sections. Black lacquer. On obverse, Chinese court carriage in low relief, in silver and gold lacquers. On reverse, reclining ox in silver and gold, and pearl inlays. Interior of gold and black lacquer. Rare example of Kōyitsu. Early seventeenth century. Carved ivory netsuke, Gama-Senniu and frog. Stone ojimme with life sign.

189—Inro (Medicine Case).

Five sections. Black lacquer. Bamboo in rain storm, in powdered lacquer, showing effect of rain and wind upon the trees. Interior of gold and vermilion lacquer. Signed Koman Yasutada. Carved ivory netsuke, Japanese child with movable head, by Itta. Carved, lacquered ojimme.

190—Inro (Medicine Case).

Five sections. Black lacquer. Man' in low relief, looking through window at rain storm. Fine powdered lacquer, showing the effect of the rain upon the bamboo trees. Fine and artistic example of Jōkasai. Signed. Interior of nashiji. Carved ivory netsuke, women and children. "Cat's-eye" ojimme.

191—Inro (Medicine Case).

Five sections. Black lacquer. Geese and autumn grasses in raised red and various gold lacquers. Powdered lacquer background. Interior of gold and black lacquer. Signed Moyei. Carved wood netsuke, Daruma. Bronze monkey ojimme.

192—Inro (Medicine Case).

Two sections, with double compartment. Black lacquer. Trout in Togidashi lacquer, swimming in water showing ripple in finely powdered lacquer. Fine example by Moyei. Interior of nashiji. Carved wood netsuke, peasant lifting bag of grain. Bronze and silver ojimme.

193—INRO (MEDICINE CASE).

Two sections. Powdered gold lacquer. Shakudo ox in bold relief, and box in mother-of-pearl inlay, gold foil, and red and gold lacquer. Interior of nashiji. Signed Kwan-sai. Carved ivory netsuke, Japanese child with movable head. Amber ojimme.

194—INRO (MEDICINE CASE).

Five sections. Black lacquer. Iris in blue and gold lacquers. Interior of nashiji and black lacquer. Signed Kansai. Carved wood netsuke, wolf in priest's robe. "Cat's-eye" ojimme.

195—INRO (MEDICINE CASE).

Five sections. Black lacquer. Grasshopper and dragonfly in silver, red, orange and gold lacquer, and mother-of-pearl incrustation on finely powdered gold lacquer, showing the waving grasses. Interior of nashiji. Signed Kinkoku. Carved wood netsuke, boy grinding rice. Amber ojimme.

196—INRO (MEDICINE CASE).

Five sections. Black lacquer. Elephant and sparrows in red, silver, black and gold lacquer. Interior of nashiji. Eighteenth century. Carved ivory netsuke, peasant with movable head. Bronze monkey ojimme.

197—Inro (Medicine Case).

Three sections. Kiri-wood. Daruma in porcelain and red lacquer. On reverse, carved lichi and porcelain koro inlaid. Interior of gold. Carved amber netsuke. Amber ojimme.

198—Inro (Medicine Case).

Five sections. Brown lacquer. Collection of twenty-six fish, representing the sea life of Japan, carved and lacquered in various colors, brown and vermilion predominating. Interior of gold and black lacquer. Signed Hosin. Carved button netsuke. Cloisonné enamel ojimme.

KAKEMONOS

199—Kakemono.

Painted in colors on silk. Sixteen Buddhistic saints. By Saisei. Signed. Eighteenth century.

200—Kakemono.

Painted in colors on silk. Portrait of Ganki and attendant. Artist, Tsunenobu. Signed. Eighteenth century.

201—Kakemono.

Painted in colors on silk. Seven wise men of the bamboo grove. An exceedingly fine example by Hōgen. Signed. Early nineteenth century.

202—KAKEMONO.

Painted in colors on paper. Daimio seated in garden, reading from book on table. Artist, Sekko. Signed. Eighteenth century.

203—MINIATURE KAKEMONO.

Painted in colors on silk. Two monkeys playing with wasps. Signed Kwansai.

204—KAKEMONO.

Painted in colors on silk. Hotei and Chinese children at play. Artist, Gaku-Rin. Signed. Nineteenth century.

205—KAKEMONO.

Painted in colors on silk. Mountain scene. By Kisho. Signed.

206—KAKEMONO.

Painted in colors on silk. Monkey bitten by a hornet. Artist, Unsei. Signed. Eighteenth century. Has brocade border.

207—MOUNTED AND FRAMED KAKEMONO.

Painted in colors on paper. Chinese kakemono painter showing his work. By Isuishu. Signed.

208—KAKEMONO.

Painted in colors on silk. Crouching tiger. Brocade border. A fine example by Japan's celebrated animal artist, Ganku. Signed and dated 1803.

209—KAKEMONO.

Companion to the preceeding.

EMBROIDERIES

210—OLD CHINESE TAPESTRY.

Rakwan performing a miracle. Used as ornament on the walls of a Chinese temple.

Length, 80 inches; width, 37 inches.

211—OLD EMBROIDERED SILK FRIEZE HANGING.

Two dragons and emblem of sacred treasury embroidered in relief. Solid needlework background. Has Donsu border.

Length, 108 inches; width, 24 inches.

212—SOLID EMBROIDERED SILK TEMPLE HANGING.

Needlework painting of the famous Nikko temple. Its pagoda, mass of cryptomeria, waterfall and foliage in various shades of green are skilfully executed. Has costly pure gold brocade border.

Length, 74 inches; width, 53 inches.

213—Chinese Shawl.

Heavy white silk. Double faced white silk embroidery almost completely covering the body with profuse designs of scroll, vines, roses, chrysanthemums, lotus flowers, pomegranates and hawthorn blossoms. Heavy twisted silk. Silk cord and four tassels. Has lacquered box.

Length, 4 yards 4 inches; width, 32 inches, exclusive of fringe. Knotted fringe, 8 inches wide.

SECOND AFTERNOON'S SALE

Friday, February 27th

BEGINNING PROMPTLY AT 3 O'CLOCK

AT THE AMERICAN ART GALLERIES

IVORY NETSUKES AND CARVINGS

214—IVORY NETSUKE.

A she-devil (Dojoji) lying in wait for her victim, behind a huge temple bell. A conception full of hatred and restrained power.

215—IVORY NETSUKE.

A mermaid struggling with an octopus. By Itensen.

216—IVORY NETSUKE.

A drunken priestess reclining on an overturned wine vessel, sake cup in hand, while a sacred tortoise crawls upon her lap. By Ikosai.

217—IVORY NETSUKE.

A tiger with two cubs. Fine example. By Ichidoku.

218—Ivory Netsuke.

The seven household gods of luck—Ebisu, Daikoku, Benten, Fukurokuju, Bishamon, Jurojin and Hotei—in a sailing junk. Exquisitely carved, each member of the heptarchy being easily recognized. By Ikko. Early nineteenth century.

219—Narwhal-Horn Netsuke.

Okame on hands and knees, incised in low relief on section of narwhal-horn ivory. This ivory is rare, and the Japanese suppose it to possess the qualities of a charm against evil. By Tamaya.

220—Ivory Netsuke.

Fight between two owls and a large snake. By Seijioku.

221—Ivory Netsuke.

Fight between Shōki and an Oni—the Japanese St. George and the dragon. A delicate bit of workmanship.

222—Ivory Netsuke.

Seated figure of Rakan. An old piece of much force.

223—Two Ivory Netsukes.

One, a charming baby, creeping on its hands and knees, by Ryomin; the other, a rabbit with head turned up.

224—Ivory Netsuke.

An octopus in a fish basket, defending itself against two monkeys. A spirited composition, full of motion, and showing unusual workmanship.

225—Ivory Netsuke.

Seated figure of monkey examining an inro. By Tomokazu.

226—Ivory Netsuke.

Daikoku, crossing a bridge astride a rat, has dropped his hammer into the stream; and Ebisu, riding a fish, has recovered it, and is handing it to him. A quaint conception. By Masa-tsugu.

227—Ivory Netsuke.

Hotei reclining in a sanpan, a literal apotheosis of laziness, while his small boy attendant poles the boat. By Ryogii.

228—Ivory Netsuke.

A monkey beating a temple drum with his feet, while he covers his ears to shut out the din. A fine bit of old ivory.

229—Two Ivory Netsukes.

One, Jurojin blessing a man and woman, by Masa-tsugu ; and the other, Daruma wrapped in his cloak.

230—Ivory Netsuke.

Two puppies playing with some shells.

231—Ivory Netsuke.

Figure of a man carrying a game cock. A very old and rare piece, inspired by the Portuguese travellers of the sixteenth century.

Height, 3¾ inches.

232—Ivory Netsuke.

A very old representation of the long-armed and long-legged man and the devil-fish. Mounted on ivory base.

Height, 5 inches.

233—Ivory Netsuke.

A group of nine masks. Carved in full relief from a single piece of ivory. One of the finest pieces of mask work that ever came out of Japan. By Haku-nen-sai.

234—Ivory Netsuke.

Buddhist priest training a fox and a a frog. Boldly carved.

235—Ivory Netsuke.

Long-armed man cauterizing the knee of a long-legged man. A marvellous study in expression, instinct with the spirit of Japanese art. By Tomo-Chika. Seventeenth century.

236—Two Ivory Netsukes.

One, Jurojin riding on his stag; and the other, a man with his hands behind him.

Height, 4 inches.

237—Narwhal-Horn Netsuke.

Figure of a young boy beating a drum, incised in low relief on a section of narwhal-horn ivory, constituting a much prized Japanese luck charm. By Tamaya.

238—Ivory Netsuke.

Group of four quail, two full grown and two fledglings, feeding on a sheaf of millet. An exquisite piece of work. By Kazumitsu. Eighteenth century.

239—Ivory Netsuke.

Two boy street performers; one wearing a dragon mask, the other with a rattle. By Tomatsuka.

240—Ivory Netsuke.

Monkey teasing a cow. A very old piece. Grand color.

241—Ivory Netsuke.

Man sitting upon the ground with a sake bottle and cup. Articulated head. By Kogyoku.

242—Ivory Netsuke.

An angry tiger crouching upon a section of a large bamboo. A very fine old piece. Beautiful ivory.

243—Ivory Netsuke.

Man frightening a child by distending his mouth with his fingers.

244—Two Ivory Netsukes.

One, a monkey playing with two young; and the other, an ivory gourd encircled by a metal band.

245—Bear's-Tooth Ivory Netsuke.

A carp in the rapids, carved in low relief upon a beautifully mottled tooth. By Futetsu.

246—Ivory Netsuke.

Rakan bearing a dog-foo upon his shoulder. Eighteenth century.

Height, 5 inches.

247—Ivory Netsuke.

Two wrestlers. A remarkable piece. By Mitsu-kuni.

Height, 3 inches.

248—Ivory Netsuke.

A priest playing with a badger. Eighteenth century.

249—IVORY NETSUKE.

Laughing man with a broom. Seventeenth century.

Height 4 inches.

250—IVORY NETSUKE.

Warrior on horseback. By Yu-sai. Eighteenth century.

251—IVORY NETSUKE.

Two monkeys teasing a goat. Eighteenth century.

252—IVORY NETSUKE.

"Putting sake on a horse's tail." Eighteenth century.

253—HIPPOPOTAMUS IVORY NETSUKE.

Two frogs on a leaf, carved from the tooth of a hippopotamus. Eighteenth century.

254—IVORY NETSUKE.

A woman standing by an ox, her child climbing on its back. A fine bit. By Hisayuki. Eighteenth century.

255—IVORY NETSUKE.

A boy with a persimmon. Ivory and red lacquer. By Nori-sane. Eighteenth century.

256—Ivory Netsuke.

Two demons holding a scroll.

257—Ivory Netsuke.

A farmer with sun hat. Laughing.

Height, 3 inches.

258—Lacquered Ivory Netsuke.

A priest in No dancer's costume. Finely decorated in gold lacquer. By Bonsai.

259—Ivory Netsuke.

A reclining ox. By Tomataru. Eighteenth century.

260—Ivory Netsuke.

A woman on horseback, with attendant. An exquisite miniature. By Jugyoku.

261—Ivory Netsuke.

An acrobatic elephant, so carved that it will stand or recline in any position.

262—Ivory Netsuke.

A monkey eating a pomegranate.

263—Ivory Netsuke.

A tiger attacking a woman and child. The mother lies prostrate while the child respectfully intercedes for her with the angry brute. A typical Japanese conception. By Isho.

264—Ivory Carving.

Five carved ivory elephants in different positions on natural brier-wood stand with polished base.

Height of elephants, 1 inch; length, 1½ inches.

265—Ivory Carving.

Seated Geisha playing the samisen. By Maruki, of Tokio. Signed.

Height, 3¾ inches; length, 5½ inches.

266—Ivory Carving.

Elephant surrounded by a group of minutely carved blind men attempting to describe the impression conveyed to them by sense of touch of the appearance of the animal. Signed Masatosho.

Height, 2¼ inches.

267—Ivory Carving.

Japanese artist surprised to see a kakemono which he has finished coming to life. Remarkably skilful work. By Tashiyuki. Signed.

Height, 2¼ inches; length, 3¾ inches.

268—Ivory Carving.

Farmer on back of an ox, filling his pipe, the ox led by a small boy. Remarkable workmanship and technique. By Jujiukiu. Signed.

Height, 2¾ inches; length, 2¾ inches.

269—Ivory Carving.

Mask maker with three pieces of his work and boy assistant; cabinet at his side. All skilfully carved. Signed Shundo.

Height, 3 inches; length, 3½ inches.

270—Whale's-Tooth Ivory Carving.

Jurojin finely carved, with good technique. Unique treatment by Japanese, of this class of ivory, narwhal usually being used. Teakwood stand inlaid with silver wire.

Height, 6 inches.

271—Ivory Carving.

Three monkeys and two mice stealing persimmons from a basket.

Height, 2 inches; length, 5½ inches.

272—Ivory Carving.

Chinese boy with lotus flower, sitting on dog-foo. Signed Shogomai.

Height, 4¼ inches.

273—Ivory Carving.

Japanese god of War cutting, with his battle-axe, arrows supposed to have been shot at him. Finely carved. Signed Itta.

Height, 6½ inches.

274—Ivory Carving.

Japanese sword-maker, gracefully seated, examining sword just taken from

silk handkerchief in box. Signed Okawa. Teakwood stand.

Height, 2½ inches; length, 3¼ inches.

275—Ivory Carving.

Two figures and screen. Man and child playing Japanese game of gahan. By pupil of Okawa.

Height, 2¼ inches; length, 4½ inches.

276—Ivory Carving.

Japanese mother holding a child, which rests upon her sash, or obi. The child is reaching for a toy held in her left hand. Grand example of grace and skill. By the famous Kazuaki. Signed.

Height, 9¾ inches.

277—Ivory Carving.

Standing figure of Kwannon, the Japanese Madonna. Pendant arms, a rosary in one hand, and in the other a long-stemmed lotus flower. The face equals the famous Kamakura statue in its realization of divine repose. The whole composition is one of consummate grace. The ornaments of the headdress, the details of the costume, and the free folds of the draperies are examples of the most delicate achievements of Japan's unsurpassed carver, Suzuki-Nosuyoshi. The figure stands upon a lotus-pod pedestal.

Height, 12 inches.

INROS

278—Inro (Medicine Case).

Five sections. Gold lacquer. Chrysanthemums, flowers, leaves and Buddhistic characters in various colored gold lacquers, on gold ground. Interior of nashiji. Signed. Tsunekawa seal. Large carved bone netsuke, Jurojin. Carved ivory ojimme.

279—Inro (Medicine Case).

Five sections, with two double box compartments. Black lacquer. Decorations of sixteen zodiac signs in pure gold, and inlaid with ivory, malachite, coral and amber. Fine example of early seventeenth century. Interior of nashiji. Carved wood netsuke, Shōki and imp. Metal dog ojimme.

280—Inro (Medicine Case).

Six sections. Gold lacquer. Japanese landscape, sea, river, bridge, trees and rocks, in powdered silver, mosaic and gold lacquers. Interior of nashiji. Carved wood netsuke, dancing girl. By Toyoo. Openwork, carved bone ojimme.

281—Inro (Medicine Case).

Five sections. Red cinnabar lacquer. Daimios and their attendants in plum gar-

den. Figures, pagoda and trees, finely carved in relief on carved background. Lotus and plum blossoms carved on upper and lower sections of inro. Interior of nashiji. Seventeenth century. Finely carved cinnabar gourd-shaped netsuke with silver mountings. Coral ojimme.

282—Inro (Medicine Case).

Five sections. Gold lacquer. Hawks in low relief, in incised medallions, in gold, black and brown lacquers and mother-of-pearl incrustation on muro nashiji in lower portion of the medallions. Interior of nashiji. Signed Shokasai. Gold decorated nashiji lacquer netsuke. Cloisonné ojimme.

283—Inro (Medicine Case).

Four sections. Wood. Beautifully carved turtle with head partly showing in high relief, forming the inro. Interior of black lacquer. Signed Isai. Carved wood turtle netsuke and ojimme. By Isai.

284—Inro (Medicine Case).

Six sections. Gold lacquer. Collection of musical instruments in slight relief, beautifully pencilled in vermilion, silver, mosaic and gold powdered lacquers. Maple leaves artistically grouped on background. Fine example of early seven-

teenth century. Interior of nashiji. Carved wood netsuke, blind mendicant. Amber ojimme.

285—Inro (Medicine Case).

Five sections. Gold lacquer of "fundame" finish. Daimio on horseback, in slight relief, riding down a road. Horse in silver, black and gold lacquer. A beautiful effect is produced in the daimio's costume by mother-of-pearl showing through the superimposed gold lacquer. Road incised and artistically lacquered. Fine example. By Korin. Signed and seal. Interior of gold lacquer. Carved cinnabar lacquer netsuke. Coral ojimme.

286—Inro (Medicine Case).

Four sections. Carved ivory with gold lacquer decoration. On obverse side an angry samurai drawing his long sword; on the reverse, a seated warrior, examining armor. A splendid example of Tamaya's best workmanship. Signed Tamaya. Ivory button netsuke with inlaid mask. Carved ivory elephant ojimme.

287—Inro (Medicine Case).

Four sections. Black lacquer. Decoration of hōwō bird in shakudo and gold incrustation; pine trees in heavy gold lacquer. Interior of nashiji. Seventeenth

century. Netsuke, a minature inro in shakudo, with gold ornamentations. Silver ojimme in design of dove.

288—Inro (Medicine Case).

Five sections. Black lacquer. Carved sun and moon, with splashing waves beneath. Carved in bold relief. Interior of nashiji. Eighteenth century. Carved wood netsuke, tiger and dragon. Silver ojimme.

289—Inro (Medicine Case).

Four sections. Wood. Chinese children at play. Carved in low relief with admirable skill. Early nineteenth century. Carved wood netsuke of hōwō bird and kiri leaves. By Masakadsu. Lacquered wood ojimme.

290—Inro (Medicine Case).

Six sections, with cover. Gold lacquer of high grade, finely powdered and polished. Decoration of dragon and clouds in black lacquer painted on the inside case. Interior, fine nashiji. The outer case has decorations of tigers incrusted with shakudo and gold in high relief, on a fine nashiji background. Early seventeenth century. Bronze netsuke in design "Nio" mounted in narwhal ivory. A silver, shakudo and damascene ojimme.

291—INRO (MEDICINE CASE).

Five sections, with outer case. Mosaic and gold-leaf lacquer. Decorations of chrysanthemum and maple leaves, covering the entire surface of the inro, painted in beautiful gold lacquer of various shades. Inside the case is covered with gold-leaf mosaics. Interior of nashiji. Middle of seventeenth century. Black carved wood netsuke. Finely carved nut ojimme.

292—INRO (MEDICINE CASE).

Four sections. Fine cinnabar lacquer. Decoration of clouds and cranes, carved with extraordinary skill and taste on obverse. Figures of Chinese sages and plum garden similarly treated on reverse. Unusually fine and rare example of seventeenth century. Signed Risei. Cinnabar lacquer netsuke of Chinese boy. Cinnabar lacquer ojimme decorated with figures inspecting a kakemono.

293—INRO (MEDICINE CASE).

Five sections. Polished powdered gold lacquer. Rice plants and precious objects exquisitely drawn in fine polished gold lacquers on a powdered background. Interior of red and gold lacquer. Signed Komakiuhaku. Seventeenth century. Finely carved ivory netsuke, Kanu carrying a Chinese god. A crystal ojimme.

294—Inro (Medicine Case).

Six sections. Black lacquer. Collection of india-ink slabs, highly decorated in slight relief, sombre coloring and effect, on polished black lacquer. Interior of nashiji. Rare example of seventeenth century Giobu lacquer. Vermilion and black carved netsuke. Lacquered wood ojimme.

295—Inro (Medicine Case).

Five sections. Lacquered ivory. Three figures in damascened metal, Fukurokuju and two children playing with tortoise, appliqued. Cryptomeria and cherry trees in relief in heavy gold lacquer of various shades. Signed Kakiosai. Seal. Ivory button netsuke with gold lacquer decoration. Carved ivory ojimme.

296—Inro (Medicine Case).

Four sections. Black lacquer. Decoration of elephant and its keeper, elaborately executed in gold lacquer and gold inlay. The figure of the keeper is of pure gold, while the elephant is beautifully pencilled in gold lacquer on a powdered lacquer background. By Japan's celebrated animal artist, Kuzui. Signed. Seventeenth century. Carved ivory netsuke. Lacquered ivory ojimme.

297—INRO (MEDICINE CASE).

Five sections. Black lacquer. Landscape, fir trees, and fences most artistically painted in gold lacquer of various shades. The tree trunks, leaves, and fences are partly inlaid with mother-of-pearl. Interior is of the finest nashiji. By the famous artist Somada. Carved ivory netsuke, boy and lotus flower in basket. By Tamayo. Crystal ojimme.

298—INRO (MEDICINE CASE).

Five sections. Gold lacquer. Each of the sections is painted in fine gold lacquer, and inlaid in shell with flowers, plants and grasses. Interior of nashiji finish. Signed Kajikawa. Seal. Carved wood netsuke, imps being exorcised on New Year's Day. Agate ojimme.

299—INRO (MEDICINE CASE).

Six sections. Gold lacquer. Chrysanthemum garden, with fences exquisitely painted in rich gold lacquer of various shades, the flowers and fences finished in many layers of fine gold lacquer. Interior of nashiji. Signed Kajikawa. Seal. Ivory netsuke in shape of pouch and flowers. Silver ojimme.

300—Inro (Medicine Case).

Five sections. Mura nashiji lacquer. Gold and shakudo lions in relief, and lacquered floral designs in silver and gold lacquer. Interior of nashiji. Seventeenth century. Ivory netsuke, boy with mask. By Shogomi. Coral ojimme.

301—Inro (Medicine Case).

Three sections with outer openwork case. Carved black lacquer. Hōwō birds carved in low relief on carved wave design background with raised clouds. Outer case of black lacquer with incised floral designs in vermilion lacquer. Seventeenth century. Carved wood and ivory netsuke. Vermilion gold lacquered ojimme.

302—Inro (Medicine Case).

Four sections. Brown-black lacquer. Sparrow carved in mother-of-pearl, in low relief, on branch with leaves in low relief, in vermilion, mosaic, gold, mother-of-pearl and gold lacquers. Interior of nashiji. Button netsuke in various colored lacquers. Shakudo and bronze barrel shape ojimme.

303—Inro (Medicine Case).

Five sections. Fine mura and mosaic lacquer. Lotus flowers and buds minutely carved in mother-of-pearl of changeable tints. Leaves and stems in low relief in carved green, mosaic and gold lacquers. Interior of nashiji. A beautiful example of early eighteenth century workmanship. Carved ivory netsuke by Tamura. Gold ojimme.

304—Inro (Medicine Case).

Five sections. Gold lacquer. Fifty-three gold-leaf tablets with the names of all the Japanese provinces distributed over the inro, which bears in low relief in mosaic and gold lacquers of the finest workmanship, typical representations of the scenery and industry of each locality. Interior of nashiji. Signed Kariusai. Carved coral nestuke. Amber ojimme.

305—Inro (Medicine Case).

Four sections. Black lacquer. Monkey, in low relief, with bamboo whip, leading horse out of a gold lacquered stable. Monkey in brown and red lacquer. Interior of nashiji. Seventeenth century. Carved wood netsuke, priest stepping on goat, by Jugyoku. Red lacquered porcelain ojimme.

306—Inro (Medicine Case).

Five sections. Black lacquer. The famous painting by Jiosan. Rooster in mother-of-pearl inlay, vermilion, and gold lacquers, on stump of tree, which is in low relief, in mosaic and gold lacquers. On reverse, hawthorn branch in coral and ivory inlay and gold lacquers. Signed Jiokasai. Interior of Ishimé gold lacquer of finest quality. Lacquered button netsuke. Cloisonné ojimme.

307—Inro (Medicine Case).

Five sections. Mura nashiji lacquer. Flying geese and mandarin ducks in low relief, on waves of finely powdered lacquer. Mother-of-pearl, brown, gold inlaid, black and gold lacquers also employed in design. Interior of nashiji. Signed Komaku-Haku. Mother-of-pearl netsuke. Carved nut ojimme.

308—Inro (Medicine Case).

Six sections. Gold lacquer. Five storks gracefully pencilled in low relief in red, black, inlaid and gold lacquers. Interior of nashiji. Signed Shojusai. Carved ivory netsuke, man with lotus flower. Bronze, silver and gold ojimme.

309—Inro (Medicine Case).

Five sections. Ivory. Elaborately carved design representing a fishing scene on the banks of a river. Richly incrusted with mother-of-pearl of various colors, leaves, ducks, and figures with finely carved heads. One of the finest examples of Masakayu. Signed. Carved ivory button netsuke ornamented with a solid gold figure of temple guard emerging from temple. By Bonsi. Ivory lacquered ojimme.

310—Inro (Medicine Case).

Five sections. Carved wood. Incrusted with mother-of-pearl. On obverse, chrysanthemums and butterflies; on reverse, symbol of happiness. Carved ivory and lacquered netsuke. Ivory ojimme, rat coming out of sack of grain.

311—Inro (Medicine Case).

Four sections. Metal. Bronze, shakudo, silver and gold ornamentation; representing battle scenes, horses, chrysanthemums and hawthorn blossoms in relief. Silver netsuke, miniature Japanese lunch box. Openwork silver ojimme.

312—Inro (Medicine Case).

Five sections. Carved wood. Artistically carved panels. Tiger and dragon

amid clouds in low relief. Signed Jenku. Seal. Carved wood netsuke, dragon with huge pearl. Carved wood ojimme.

313—Inro (Medicine Case).

Three sections. Carved wood. Representing the pilgrimage to the temple Jenkosi, which is carved in high relief at top of inro. Interior of nashiji. Signed Nowasinji. Carved wood netsuke. By Tomo-Toda. Carved nut ojimme.

314—Inro (Medicine Case).

Five sections. Black lacquer. Ornamentation in relief, fighting lions and a leaping lion in gold and colored lacquers on finely powdered lacquer background. Seventeenth century. Interior of nashiji. Carved wood netsuke. Iron and silver ojimme.

315—Inro (Medicine Case).

Five sections, in outer case. An uncommon example of braided rattan. Carved rattan netsuke. Carved bone ojimme.

316—Inro (Medicine Case).

Two sections. Fashioned from a piece of tree fungus of a remarkable brown color, and combining the texture of vevet

with the tone of pure lacquer. Carved wood netsuke badger. Carved bone ojimme.

317—Inro (Medicine Case).

Six sections. Gold lacquer. Plum tree in blossom, with silver moon reflected in the water, in various colored gold lacquers and coral inlay. Interior of nashiji. Signed Hesensai. Ivory and wood netsuke, Okame. By Kyomin. Metal ojimme.

318—Inro (Medicine Case).

Five sections. Brown lacquer. Sacred bulls finely pencilled in low relief. Bundle of fagots and other designs in gold lacquers and mother-of-pearl inlay. Interior of nashiji. Signed Kajikawa. Seal. Carved wood netsuke, sacred bull, by Tomatatu. Stone ojimme.

319—Inro (Medicine Case).

Five sections. Carved black lacquer. Group of seven horses in various positions, in low relief, on carved background. A rare example of seventeenth century workmanship. Carved black lacquer netsuke, garden seat. Bronze ojimme, basket of fruit.

320—INRO (MEDICINE CASE).

Five sections. Cherry lacquer. Fine imitation of cherry wood, inlaid with gold wire in various designs upon each section. Fine and rare example of seventeenth century workmanship. Interior of nashiji. Agate and silver netsuke. Goldstone ojimme.

321—TWO MINIATURE INROS (MEDICINE CASES).

One, damascene, with ojimme; the other, silver, in outer case of open shibuichi; with ojimme, and crystal netsuke.

322—INRO (MEDICINE CASE).

One section with compartment for key. Cherry wood, with a Japanese watch in perfect working order inserted. Netsuke, Japanese compass and sun dial in *repoussé* silver case. Carnelian ojimme.

323—INRO (MEDICINE CASE).

Four sections. Ivory. "Flight of the Storks" artistically carved in low relief upon incised medallions on obverse and reverse of inro. Carved ivory netsuke, three fighting blind men. Carved ivory ojimme, bird emerging from egg. By Shundo.

324—Inro (Medicine Case).

Six sections. Fine pure gold mosaic lacquer. Elephant and attendants in low relief. The elephant in soft-toned gray lacquer, with ivory tusks, and red and gold lacquer trappings. The howdah, saddle cloth and trappings contain fine examples of carved green and cinnabar lacquer; also fine powdered gold lacquer. The lines of the figures are in perfect harmony with the body of the inro, and the whole forms a striking summary of lacquer technique. Interior of nashiji. Signed Toju. Carved button-shape Giobu vermilion lacquer netsuke. Coral ojimme.

325—Inro (Medicine Case).

Three sections with double compartment. Fine powdered gold lacquer. Ferry boat crossing Lake Biwa. Daimio and his attendants and various trades people gathered on deck, all most minutely pencilled in various colored lacquers on a polished gold and black lacquer ground. Interior of red and gold lacquer. Signed Kajikawa. Fine carved amber netsuke. Carved nut ojimme, sage reading in garden.

326—Inro (Medicine Case).

Three sections. Nearly circular. Fine polished black lacquer. Two representa-

tions of Gamma Seniu exquisitely pencilled in the finest of powdered brown, black and gold lacquers. One of the finest examples of the celebrated Shioki's workmanship. Interior of finest nashiji. Amber netsuke, with silver mountings, has several insects embedded in the amber. Iron ojimme with gold inlaid inscription.

327—Inro (Medicine Case).

Six sections. Gold lacquer. Pair of pheasants, rocks and trees finely pencilled in various colored, inlaid and powdered lacquers. Interior of nashiji. Signed Taigio. Seal. The netsuke, a collection of eight masks. By Tomayo. Carved wood ojimme.

328—Inro (Medicine Case).

Five sections. Gold lacquer. Two daimio and four attendants in low relief in various tones of red, silver and gold lacquers, faces inlaid with finely carved ivory. Interior of nashiji. Signed Shokasai. Netsuke with metal panel, birds and flowers inlaid in gold lacquer. Silver and gold ojimme.

A REMARKABLE COLLECTION OF OJIMMES

NOTE.—The collection of ojimmes, or slides, contained in the following fifteen lots are the spoils of an assiduous three months' search of Japan some years ago. They furnish an epitome of Japanese art work in ivory, lacquers, porcelains, gold, silver, wood carving, and, in short, everything except painting and textile fabrics. In order to offer an opportunity to secure the collection unbroken, it will first be offered as a single lot, a starting bid of $500 being required. If not so started, the separate lots will be sold without reserve to the highest bidder.

329—OJIMMES.

1. Lacquer on copper. 2. Dog-foo. 3. Bronze chestnut and fly. 4. Silver filagree. 5. Carved bone kylin and ball. 6. Saint doing penance; bronze, silver and gold. 7. Panorama with moving figures. 8. Old iron mace. 9. Ivory child. 10. Flying fox in chased bronze. 11. Jurojin carved from white jade. 12. Blue and colored cloisonné ball. 13. Ivory disk with coral inlay and gold lacquer. 14. Silver vase. 15. Monkey carved from a peach pit. 16. Ivory mouse. 17. Red lacquer ball, deeply carved in geometric design. 18. Floral

design with coral inlay. 19. Six monkeys finely carved in ivory.

19 pieces.

330—Ojimmes.

1. A charcoal bale made of woven wire. 2. Temple drum in ivory. 3. Ebisu in bronze. 4. Square design in bronze. 5. Hogshead in wood and ivory. 6. Apple branch in Karakane bronze and gold. 7. Nara figure. 8. Temple drum in gold damascene. 9. Ivory beech nut. 10. Seal with kylin, in Goroso bronze. 11. Toad in old Seto pottery. 12. Cloisonné ball. 13. Ivory dispatch box, openwork carving. 14. Silver dog with gold inlay. 15. Nut carving of pilgrims near Nikko. 16. Ivory monkey, hanging vase holder. 17. Coral rabbit. 18. Iron cube with gold damascene decorations. 19. Ivory temple group with scroll, fan and staff.

19 pieces.

331—Ojimmes.

1. Ring of shakudo and bronze. 2. A bone dog. 3. A bronze devil-fish. 4. Filagree work in bronze and coral. 5. Hyena with skull. 6. A child's top. 7. Old lacquer cloisonné ball. 8. Pair of forceps in articulated iron. 9. Ivory masks of Okame and Tenyu. 10. Gold

damascene on iron. 11. Hirado porcelain dog. 12. Hibachi in black lacquer. 13. Ivory ball, design inlaid in wire. 14. Silver chrysanthemum. 15. The signs of the zodiac carved on a plum pit. An unequalled example. 16. Boy and Daruma in ivory. 17. Two masks in fine red lacquer. 18. A purse in gold and shakudo. 19. Ivory ball, carved in relief, with three figures.

19 pieces.

332—OJIMMES.

1. Brass globe on stand. 2. Bone zebra. 3. Bronze snail. 4. Silver ball, chrysanthemum design. 5. Bone flower holder. 6. Brass basket of fruit. 7. Chrysanthemum carved from mother-of-pearl, lacquer back. 8. Old iron teapot. 9. Ivory monkey and two young. 10. Bronze vase with devil-fish. 11. Green porcelain with wire inlay. 12. Carved Giobu lacquer with black surface. 13. Old ivory figure with fine lacquer decoration. 14. Ribbon design in silver and shakudo. 15. Box-wood wheel, gilt tracing. 16. Monkey and devil-fish in ivory. 17. Climbing monkey in coral. 18. Gold kettle on hibachi. 19. Ivory group, woman scared by jack-in-the-box.

19 pieces.

333—Ojimmes.

1. Trefoil of Karakane and Goroso bronze and shakudo. 2. Bone fish. 3. Brass figure of Hotei. 4. Iron temple stand. 5. Horn shoe. 6. Bee in bamboo stalk, Goroso bronze. 7. Nara figure. 8. Bronze sanpan with swivelled cannon in bow. 9. Turtle shell in ivory. 10. Karakane bronze vase. 11. Porcelain teapot in white and gilt. 12. Cloisonné ball. 13. Gourd, lacquer on ivory. 14. Dragon in waves, in silver. 15. Nut carving of tiger in forest. 16. Ivory, child at play. 17. Coral carving, Jurojin with scroll. 18. Bird in old damascene on shakudo. 19. Ivory carving, Geisha coming from bath.

19 pieces.

334—Ojimmes.

1. Jurojin in bronze. 2. Bone hibachi. 3. Bronze teapot. 4. Floral design in carved and inlaid bronze. 5. Comic face of Tenyu with movable tongue. 6. Bronze Buddha. 7. Flying stork in mother-of-pearl. 8. Silver cherry blossoms, inlaid on iron ball. 9. Ivory temple drum. 10. Brass monkey imitating with its four paws the three monkeys of the Nikko temple. 11. Lacquer cloissonné on marble. 12. Old iron vase with cloisonné panels. 13. Rare figure in old

lacquered ivory. 14. Japanese lantern in silver and shakudo. 15. Carved peach-pit teapot. 16. Ivory skull. 17. Temple drum in red and green lacquers. 18. Carp in waves, in carved gold. 19. Ivory group, farmer trying to catch rat.

19 pieces.

335—Ojimmes.

1. Miniature bronze head. 2. Bone tiger. 3. Bronze figure of Hotei. 4. Bronze serpent encircling umbrella jar. 5. Bone ornament with glass inlay. 6. Bronze fly. 7. Nara figure. 8. Ball, enamel on silver. 9. Ivory figure of child. 10. The devil in a rice boiler. 11. Jade cup and ball. 12. Fine cloissoné ball, dragon design. 13. Lacquered ivory face of Tenyu in red cloak. 14. Silver vase. 15. Composition ball, floral design. 16. Two babies in ivory. 17. Devil-fish in carved red lacquer. 18. Crab on shell, in bronze and carved gold. 19. Ivory carving, a climbing ape.

19 pieces.

336—Ojimmes.

1. Bronze stag, typical of Nara. 2. Bone skeleton. 3. Bronze chestnut. 4. Metal die. 5. Daikoku carved in bone. 6. Bronze frog on lotus leaf. 7. Lacquer ball. Imitation of Giobu. 8. Very old iron figure with articulated head. 9.

Ivory rice pounder. 10. Bronze lotus pod with movable seed. 11. Pottery ball with poetical inscription. 12. Oblong design in fine old cloisonné. 13. Pigeon, gold lacquer on ivory. 14. A silver pipe. 15. Fine carved walnut. Two children at play. 16. Panelled ivory ball. 17. Lacquer cloisonné on wood. 18. Dragons and chrysanthemums in magnificent gold damascene. 19. Colored carving on ivory, three children rolling snowballs.

19 pieces.

337—Ojimmes.

1. Miniature bronze Daruma. 2. Bone bird. 3. Woman servant in bronze. 4. Silver serpent on bronze tree trunk. 5. Devil hiding in turtle shell, imitation ivory. 6. Bronze sea-shell. 7. Ball of woven rattan. 8. Bunch of fourteen silver chrysanthemums. 9. Ivory counter from a saroban. 10. Rice boiler in three kinds of bronze. 11. Green porcelain seal, kylin design. 12. Cloisonné ball. 13. Five insects lacquered and inlaid on ivory ball. 14. Silver dog. 15. Temple drum, kylin handle, pearl inlaid. 16. Ivory carving, man with rat-trap. 17. Old headdress in red and green composition. 18. Hollow ring of fine damascene. 19. Ivory carving, the Nikko monkey that hears no evil.

19 pieces.

338—Ojimmes.

1. Obi knot in damascened bronze. 2. Small bone dog. 3. Bronze pumpkin. 4. Bronze mill wheel. 5. Jurojin in imitation ivory. 6. Brass figure of woman in old costume. 7. Nara figure of fox in priest's raiment. 8. Dragon in gold and silver inlay on iron. 9. Ivory bird. 10. Monkey in Karakane bronze. 11. Kutani procelain ball. 12. Lacquered nut carving of monkey. 13. Rare old lacquered ivory carving, two sages. 14. Japanese silver coin of the time of Christ, used as ojimme. 15. Nut carving of temple in pine grove. 16. Group of nine masks carved in ivory. 17. Giobu lacquer ball, red surface deeply carved. 18 Fox in priest's garb, in carved gold. 19. Ivory carving, Shōki killing the devil.

19 pieces.

339—Ojimmes.

1. Three bronze beans. 2. Bone elephant. 3. Copper Daruma with earrings. 4. Miniature shrine with figures of Bishamon and Daikoku. 5. Carved bone monkey. 6. Well bucket in damascene. 7. Flying fox carved in ebony. 8. Royal chrysanthemum crest in gold, silver, shakudo and lacquer. 9. Ivory gourd. 10. A soul in torment, in gold and silver on bronze. 11. Figure in old

pottery. 12. Vase of beautiful old cloisonné. 13. Ivory cylinder, design in wire inlay. 14. Two masks, Okame in silver and Oni in shakudo. 15. Nut carving of priest. 16. Child's hobby-horse carved in ivory. 17. Old coral carving, man with water jar. 18. Ceremonial fan in gold and damascene. 19. Old ivory carving, a reclining horse.

19 pieces.

340—Ojimmes.

1. Small teapot of old bronze. 2. Bone carving, boy with fish. 3. Brass ball with raised figures. 4. Silver hawk on branch. 5. Ivory seal. 6. Miniature statue of Jurojin on stand. 7. Amber bead containing two bugs. 8. Silver snake. 9. Ivory cat in costume. 10. Bronze mushroom. 11. Blue and white porcelain teapot. 12. Cloisonné ball of unusual design. 13. Water pot of lacquered ivory. 14. Silver devil-fish. 15. Nut carving, figure of Daruma in relief. 16. Ivory ball, figures in grove, deeply carved. 17. Branch of coral. 18. Demon climbing a rope in carved gold. 19. Ivory carving, boy masquerading in tiger's skin.

19 pieces.

341—Ojimmes.

1. Brass figure of Daikoku. 2. Bone figure with articulated head. 3. Bronze figure of Fukurokuju. 4. Bronze elephant. 5. Figure of Daruma in bone, holding movable die in his hand. 6. Bronze acorn. 7. Two wooden masks; one of Tenyu. 8. Oni climbing a temple bell; gold, silver and bronze. 9. Ivory ball, lacquer decorations. 10. Goroso bronze hibachi. 11. Carved jade ball. 12. Storks in brown and silver lacquers on brown lacquer ground. 13. Fine old lacquered carving of Hotei and his attendant; rare specimen. 14. Dragon in waves, silver on shakudo. 15. Nut carving, monkeys at play. 16. Ivory carving of man with monkey. 17. Angry waves; a beautiful bit of Giobu lacquer. 18. A gold rose with pearl dewdrop. 19. Ivory ball, figures in relief.

19 pieces.

342—Ojimmes.

1. Brass horse. 2. Ivory rabbit. 3. Bronze bat. 4. Metal serpent. 5. Lacquer cloisonné on marble. 6. Long bronze bar, floral design. 7. Tai fish of mother-of-pearl. 8. Pine cone of gold bronze. 9. Ivory vase, elephant handles. 10. Karakane bronze tea kettle. 11. Kaga procelain gourd, red and gold.

12. Cloisonné ball. 13. Ivory carving, children at school. 14. Tree trunk and cherry blossoms in silver. 15. Boxwood ball inlaid with malachite, pearl and silver. 16. Ivory carving, a group of seven rabbits. 17. Hollow ring of coral. 18. Ball of beautiful gold damascene. 19. Ivory carving, the long-armed man in an acrobatic feat.

19 pieces.

343—Ojimmes.

1. A fox in a bag, in brass. 2. An ivory bat. 3. A metal bobbin. 4. An Oni in Goroso bronze. 5. An ivory cat. 6. A monkey, flower vase holder in old brass. 7. Nara figure. 8. A miniature silver and coral clothes drier. 9. Ivory carving of Daikoku. 10. Section of bamboo tree in Goroso bronze. 11. Figure of Daruma in eighteenth century Satsuma; a very rare specimen. 12. Fine carved ball of Giobu lacquer. 13. Daikoku's hammer in ivory, richly inlaid and lacquered. 14. Silver frog. 15. Nut carving, masks of Okame and Tenyu. 16. Ivory carving, boy playing with figure of Daruma. 17. Carved red lacquer ball, wave design inlaid with seed pearls. 18. Gold hen and shakudo chicken; old piece. 19. Ivory ball, geese carved in relief.

19 pieces.

344—Two War Hats.

Black lacquer. One, with crest of the family of the Daimio Honda ; the other, Tokagawa crest in gold lacquer.

Diameter, 17 inches.

345—Two Sake Saucers.

Vermilion lacquer, profusely decorated with various symbols and crests in various colored gold lacquers.

Diameter, 3¾ inches.

346—Lunch Box.

Four sections. Fine quality cinnabar lacquer. Finely carved pomegranate bud and leaf decoration on incised background. Interior of black lacquer. Seventeenth century.

Height, 7 inches; length, 7¼ inches.

347—Geisha Comb.

Gold lacquer. "Flight of Storks" in slight relief in black, vermilion and gold lacquer on gold lacquered body.

Length, 4 inches.

348—Diamond-Shaped Flower Vase.

Gold lacquer, with coral, mother-of-pearl and ivory ornamentation in low relief, and finely pencilled. On obverse,

Jurojin and stork in various lacquers and ivory; on reverse, pheasants and plum tree in blossom, in gold lacquer, mother-of-pearl, coral and ivory inlay; on neck, a dragon on a background of finely powdered lacquers in various designs. Signed Kwako. Interior of nashiji. Fine carved ivory stand.

Height, with stand, 8¼ inches.

349—Tea-Caddy (Natsume).

Gold lacquer of "fundame" finish. Ajisai flowers and leaves most elaborately and artistically painted in powdered gold lacquer, the leaves incrusted with pieces of mother-of-pearl. The interior is of finely powdered gold lacquer, and decorated with design of waves. Signed Korin.

Height, 3 inches; diameter, 2¾ inches.

350—Perfume Box.

Gold lacquer. Man riding a massive gourd, with boy holding on, chasing a horse in the distance. Figures in slight relief in ivory, mother-of-pearl, vermilion, brown and the finest of powdered lacquer. Silver rims. Interior of mother-of-pearl decorations on fine Mura nashiji background. Signed Yasumasa. A beautiful example of inlay and lacquer technique. The gift of the Mikado to one of the American consuls.

Diameter, 4¼ inches.

351—Box.

Spool shaped. Chrysanthemum flowers on sides, and decorated in gold lacquer over background of gold ishimé lacquer. Flat polished gold lacquer decoration on top. Inside is of ishimé gold lacquer inlaid with gold spots. Seventeenth century.

Height, 3½ inches; diameter, 3 inches.

352—Nest of Seven Sake Saucers.

Graduated sizes. Vermilion lacquer, with the seven household gods of luck, Ebisu, Daikoku, Benten, Fukurokuju, Bishamon, Jurojin and Hotei in black, silver and gold lacquer. Signed Korin on each saucer.

Diameters, from 3¼ inches to 6 inches.

353—Vase.

White porcelain covered with birds, butterflies, branches and flowers in slight relief, finely pencilled in numerous tints of gold lacquer. Unusual lacquer treatment.

Height, 9 inches.

354—Box with Inner Tray.

Gold nashiji lacquer. Landscape, houses and fishing scenes, beautifully painted in raised gold lacquer. Tray decorated withbirds. Seventeenth century example.

Height, 5 inches; length, 7 inches; width, 4¼ inches.

355—Writing Case.

Gold nashiji lacquer. Decorated with stork, pine trees and plum tree in blossom, in exceedingly fine gold lacquers of different layers, variously shaded. The storks and plum trees are in raised lacquer, and rendered in skilful workmanship. Gold lines of wave design are accurately pencilled in lacquer. The back of the cover and inside trays are decorated with raised leaves and bamboo trees on the finest of nashiji ground. By Masatsune, of the school of Igarashi. Sixteenth century.

Height, 2 inches; length, 9½ inches; width, 8¾ inches.

356—Despatch Box (Fubako).

Gold Nashiji lacquer. Fans and Tokugawa family crests in gold lacquers on nashiji background. Interior ornamented with plants and blossoms in gold lacquers, on nashiji. Tokugawa crests in silver on sides, holding silk cords.

Height, 2¾ inches; length, 10 inches; width, 3¼ inches.

357—Imperial Cake Box.

Tall, octagonal shaped. Cinnabar lacquer, elaborately carved, with panel designs of storks, floral scrolls and symbols cut in high relief on a gilded ground. Wanlieh, 1573–1619. Incised and gilt inscription and seal mark underneath foot.

Height, 10 inches; diameter, 12 inches.

CHINESE SNUFF BOTTLES

Chien-lung (1736–1795) Glass and Cameo Cut Snuff Bottles, Carved from the Solid Glass, and Hollowed Out, and Made in Imitation of Hard Stones

358—Snuff Bottle.

Glass. Bright ruby red, with carved sides in low relief. Green and red glass stopper.

Height, 2¾ inches.

359—Snuff Bottle.

Glass. Amethyst color. Inscription, "The Hundred Antiques," carved in low relief on two slightly raised medallions. Carved sides in low relief. Coral and ivory stopper.

Height, 2½ inches.

360—Snuff Bottle.

Glass. Light amber color, in imitation of India amber. Stone and metal stopper.

Height, 3 inches.

361—Snuff Bottle.

Glass. In imitation of crystal. Horses and landscape painted in subdued colors within. Green glass and onyx stopper.

Height, 3 inches.

362—Snuff Bottle.

Ruby glass. Snow flaked, of even texture and fine quality. Coral and ivory stopper.

Height, 2 inches.

363—Snuff Bottle.

Glass. In imitation of White Indian agate, thumb polished. Silver and Fei-Tsui jade stopper.

Height, 2¼ inches.

364—Snuff Bottle.

Glass. Dark sapphire blue, thumb polished. Panels carved in low relief. Coral and metal stopper.

Height, 2½ inches.

365—Snuff Bottle.

Glass. Mammoth size. Deep ruby red of exceptional quality. Carved foot. Rose crystal stopper.

Height, 3 inches.

366—Snuff Bottle.

Glass. Of the color and in imitation of dark Indian amber. Carved sides in low relief. Silver jewelled stopper.

Height, 2½ inches.

367—Snuff Bottle.

Glass. Unusual example of flaked gold-stone, thumb polished. Medallions on four sides, carved in low relief. Fei-Tsui jade stopper.

Height, 2½ inches.

368—Snuff Bottle.

Glass. In imitation of jade. Carved medallions and elliptical sides. Figures and landscape painted in color within. Silver jewelled stopper.

Height, 2¼ inches.

369—Snuff Bottle.

Glass. In imitation of amethyst. Carved sides, waves, sea-serpent and fish in low relief. Glass stopper.

Height, 2½ inches.

370—Snuff Bottle.

Glass. Cameo cut. "The Hundred Antiques" in black, on white background, in imitation of black and white crystal. Glass stopper.

Height, 2¾ inches.

371—Snuff Bottle.

Glass. Cameo cut. The sides and two medallions, with stork, deer and pine trees, in dark sapphire blue, on opaque snow-white body. Turquoise and ivory stopper.

Height, 2½ inches.

372—Snuff Bottle.

Glass. Cameo cut. Elaborately carved sides, almost covering the entire bottle, in beautiful amber color on even snow-flaked, transparent body. Glass stopper.

Height, 2¾ inches.

373—Snuff Bottle.

Glass. Cameo cut. Deer, stork, cow, raven and clouds in rich ruby red, on a transparent snow-flaked body. Carved sides in relief. Glass stopper.

Height, 3 inches.

374—Snuff Bottle.

Glass. Cameo cut. Sides, foot and two raised circles in sapphire blue, filled with glass in imitation of tortoise shell. Rose crystal and silver stopper.

Height, 2½ inches.

375—Snuff Bottle.

Glass. Cameo cut. Tiger, wolf, bird and leaves in light red glass on branches; limbs and rocks of imperial yellow, on a body of clear snow-flake opaque glass. Glass stopper.

Height, 3¼ inches.

376—Snuff Bottle.

Glass. Cameo cut. Foot, waves and large tai fishes in sapphire blue, upon clear crystal body. Coral and metal stopper.

Height, 2¾ inches.

377—Snuff Bottle.

Glass. Cameo cut. Artistically carved pomegranates and leaves in apple green, on opaque snow-spotted body. Fei-Tsui jade stopper.

Height, 2½ inches.

378—Snuff Bottle.

Glass. Cameo cut. Lotus flowers in the most delicate pink, on a beautiful, transparent snow-spotted body. Exquisite as to coloring and texture. Coral and amber stopper.

Height, 2¾ inches.

379—Snuff Bottle.

Glass. Cameo cut. Elaborate carving of Jurojin and attendant in garden, in different positions, on two sides, in dark sapphire blue, on opaque, snow-spotted body of pure white. Amethyst glass stopper.

Height, 2¾ inches.

380—Snuff Bottle.

Glass. Cameo cut. Most finely carved Chinese battle scene, covering the entire bottle, in ruby red, on a transparent, snow-spotted body. Coral and ivory stopper.

Height, 2½ inches.

381—Snuff Bottle.

Glass. Cameo cut. Chinese sages, trees and monkeys, finely carved in dark green, on a beautiful light pink cloud, on an opaque porcelain-white body. Fei-Tsui jade and silver stopper.

Height, 3 inches.

382—Snuff Bottle.

Glaze. Built up by a series of layers of orange, yellow and red glaze, leaving a surface of opaque, richly mottled red and yellow. Fei-Tsui jade stopper.

Height, 2¾ inches.

383—Snuff Bottle.

Glaze. Surface of opaque, richly streaked white, brown and yellow, in imitation of onyx. Carnelian stopper.

Height, 2¾ inches.

384—Snuff Bottle.

Glaze. Most beautifully mottled opaque surface of light and deep red, orange, yellow and green. Pink crystal and silver stopper.

Height, 2½ inches.

385—Snuff Bottle.

Glaze. Built up of layers of red and orange, red being the last layer carved, to represent a basket for fish; the incisions

showing the orange and red layers of the glaze. Malechite and metal stopper.

Height, 2½ inches.

386—Snuff Bottle.

Unique glaze. A bottle of great beauty, showing all the coloring and depth of the famous Lang Lao *sang-de-bœuf*. An accident of color impossible to be duplicated. Pork white and Fei-Tsui jade stopper.

Height, 3 inches.

387—Snuff Bottle.

Glaze. Unique twenty-sided bottle, made in imitation of onyx, showing three or more deep orange and red mottlings on each side; thumb polished. Carved silver stopper.

Height, 4¾ inches.

388—Snuff Bottle.

Glaze. Soft red *sang-de-bœuf* mottled surface of great depth and beauty. Silver jewelled stopper.

Height, 2¾ inches.

Rare Carved Glass Vases. Productions of the Yung-ching and Chien-lung Periods (1723–1795)

389—Glaze Vase.

Fine dark ruby-red color. Incised mark on base. Keen-lung, 1736–1795.

Height, 7¾ inches.

390—Octagonal Vase.

Amber-color glaze. Originally made in imitation of amber. Incised mark on base. Yung-chêng, 1723–1735.

Height, 5½ inches.

391—Miniature Elliptical Vase.

Fine turquoise-blue glaze. Incised, decorated border around neck. Teak-wood stand. Yung-chêng, 1723–1735.

Height, 2¾ inches.

392—Unique Glaze Perfume Bottle.

Turquoise blue, with nine cameo cut dragons in delicate shade of pink. Turquoise and gold top. Yung-chêng, 1723–1735.

Height, 4 inches.

393—White Jade Glaze Vase.

Tiger heads in high relief on sides. Originally made to imitate jade. Carved stand. Yung-chêng, 1723–1735.

Height, 4¼ inches.

394—Beaker-Shaped Vase.

Imperial yellow glaze. Finely carved, and of fine tone. Of the rare imperial color. Has incised seal mark on foot. Yung-chêng, 1723–1735. Carved teak-wood stand.

Height, 8¼ inches.

FINE OLD CHINESE CLOISONNÉ ENAMELS

395—Deer.

Carved in solid brass, and inlaid with harmonious blue, white and green enamels. Kang-hsi, 1661–1722.

Height, 6½ inches; length, 6 inches.

396—Old Bowl.

Kirin and colored floral designs on greenish-brown ground. Kang-hsi, 1661–1722.

Diameter, 7¼ inches.

397—Brush Holder.

Fishing scene. Figures, house, rocks, trees and leaves in fine shades of cobalt blue and white enamels. Kang-hsi, 1661–1722.

Height, 4¾ inches; diameter, 4 inches.

398—Rose Jar with Original Cover.

Roses, flowers and archaic designs in green red, blue, yellow and white enamels. Kang-hsi, 1661–1722.

Height, 7 inches; diameter, 6 inches.

399—Rose Jar with Original Cover.

Companion to the foregoing.

Height, 7 inches; diameter, 6 inches.

Porcelains in Monochrome Glazes of the Sixteenth, Seventeenth and Eighteenth Centuries

400—Bowl.

Covered with a mazarine-blue glaze. Marked Wan-lieh, 1573–1619.

Height, 2¾ inches; diameter, 6 inches.

401—Bottle-Shaped Vase, with Long Neck.

Fine heavy celadon texture.

Height, 4¾ inches.

402—Brush Holder.

In shape of a lotus pod. Apple green. Ch'ien-lung, 1736–1795.

Diameter, 2¾ inches.

403—Wide Cylindrical Vase.

Mustard yellow. Medium crackle. Ch'ien-lung, 1736–1795.

Height, 10 inches.

404—Bottle-Shaped Vase.

Blue and red splash. Ch'ien-lung, 1736–1795.

Height, 16 inches.

405—Small Plate.

Iridescent mustard yellow. Small crackle. Ch'ien-lung, 1736–1795.

Diameter, 5½ inches.

406—Miniature Junk.

With figures in relief. Incised decoration, originally made to represent jade. Has silver and teakwood cover. Ch'ien-lung, 1736–1795.

Length, 4¾ inches.

407—Vase.

Covered with a brilliant monochrome glaze of dark purple. Ch'ien-lung, 1736–1795.

Height, 5½ inches.

408—Low Wide Bowl.

Covered with a deep purple glaze. Cream-white foot. Kang-hsi, 1661–1722.

Height, 2¾ inches; diameter, 8¼ inches.

409—Bottle-Shaped Vase.

Fine dark turquoise-blue glaze. Small crackle. Kang-hsi, 1661–1722.

Height, 5½ inches.

410—Hexagonal-Shaped Vase.

Rich camelia-green heavy glaze. Small crackle. Kang-hsi, 1661–1722.

Height, 9½ inches.

411—Slender Bottle-Shaped Vase.

Covered with a brilliant glaze of iridescent, soft, *café-au-lait* color, with a pronounced giant crackle, which is marked by brown lines. Yung-chêng, 1723–1735. Teakwood stand.

Height, 8 inches.

412—Hexagonal Bottle Vase.

Pure white porcelain, covered with a beautiful lapis-blue glaze. Ch'ien-lung, 1736–1795.

Height, 3 inches; diameter, 3 inches.

413—Miniature Bottle-Shaped Vase.

Soft paste. Pure white medium crackle. Silver collar. Yung-chêng, 1723–1735. Carved teakwood stand.

Height, 4½ inches.

414—Vase.

Rich cucumber green. Heavy glaze, medium crackle. Ch'ien-lung, 1736–1795.

Height, 15 inches.

415—Dog-Foo Seated on a Pedestal.

Brilliant dark turquoise-blue glaze. Kang-hsi, 1661–1722.

Height, 10 inches; length, 6 inches.

416—Bottle-Shaped Vase.

Covered with a glaze of rich mottled red. Crackled white foot. Ch'ien-lung, 1736–1795. Carved teakwood stand.

Height, 13½ inches.

417—Unique Bowl.

Soft cream-white paste, with a pronounced medium crackle of peach-bloom tints of varied shades. A rare and inter-

esting accident in firing. Kang-hsi, 1661–1722.

Height, 2¼ inches; diameter, 4¾ inches.

418—Gallipot-Shaped Vase.

Lotus flower and stem in slight relief, under the turquoise-blue glaze. Small crackle. Ch'ien-lung, 1736–1795.

Height, 14½ inches.

419—Pair Miniature Plates.

Covered with a beautiful iridescent camelia-green monochrome glaze. Marked on foot in blue and white. Ch'ien-lung, 1736–1795.

Diameter, 4¼ inches.

420—Rectangular Vase.

Geometric designs in low relief. Covered with a dark cucumber glaze. Small crackle. Ch'ien-lung, 1736–1795.

Height, 5 inches.

421—Rectangular Vase.

Companion to the foregoing.

Height, 5 inches.

422—Wine Bowl on Pedestal.

Outside covered with a soft iridescent glaze of coral red. Interior, turquoise-blue enamel. Seal mark on foot. Ch'ien-lung, 1736–1795.

Height, 3½ inches; diameter, 4½ inches.

423—Slender Shaped Vase.

Ivory-white soft paste. Medium crackle. Key border. Fern and floral scroll incised under the glaze of exceedingly fine texture. Kang-hsi, 1661–1722. Teakwood stand.

Height, 13¾ inches.

424—Plate.

Fine iridescent imperial yellow. Six-character mark in blue. Ching-tih, 1506–1522.

Diameter, 8¼ inches.

425—Plate.

Companion to the foregoing.

Diameter, 8¼ inches.

426—Pair Small Circular Trays.

Pale celadon. Ornamented top and bottom with symbolical bats and leaf forms in *pâte-sur-pâte* beneath a pale celadon glaze. When held toward the light, the design on side so held is translucent. Seal mark, Ch'ien-lung, 1736–1795. Carved teakwood stands.

Diameter, 4½ inches.

427—Pair Miniature Kylins.

Clear white hard paste, finely modelled. Kang-hsi, 1661–1722.

Height, 4 inches.

428—Incense Bowl.

Red metallic soufflé glaze, heavy texture. Graceful shape, with handles. Kang-hsi, 1661–1722. From Charles A. Dana collection. Has carved cover and teakwood stand.

Diameter, 5 inches.

429—Ovoid-Shaped Tea-Jar.

Fine rust glaze, soft texture. Kang-hsi, 1661–1722. Carved teakwood stand and cover.

Height, 6 inches; diameter, 4 inches.

430—Globular-Shaped Vase.

With handles in low relief. Elaborate symbol and floral design under the glaze of sea-blue celadon. Ch'ien-lung, 1736–1795.

Height, 16 inches.

431—Lance-Shaped Vase.

Tea-leaf glaze. Metallic lustre evenly covers the vase. Ch'ien-lung, 1736–1795. Carved teakwood stand.

Height, 7¼ inches.

432—Pear-Shaped Vase.

Of graceful form. Covered with an iridescent glaze of robin's egg soufflé. Seal mark, Ch'ien-lung, 1736–1795, incised on foot, under the glaze.

Height, 7 inches.

433—Gourd-Shaped Vase.

Sang-de-bœuf. Clear white porcelain coated with a thick glaze. Granulated surface and dark mottlings. Has metal rim top. Ch'ien-lung, 1736–1795. Teakwood stand.

Height, 7¼ inches.

THIRD AND LAST AFTERNOON'S SALE

Saturday, February 28th

BEGINNING PROMPTLY AT THREE O'CLOCK

AT THE AMERICAN ART GALLERIES

PORCELAIN SNUFF BOTTLES

In Hard and Soft Paste, Monochrome, Decorated, and Blue and White Glaze

434—SNUFF BOTTLE.

Hard paste. Finely crackled mustard-yellow lustrous overglaze. Glass stopper.

Height, 2½ inches.

435—SNUFF BOTTLE.

Soft paste. Sapphire-blue Fên-ting, ornamented with an outer casing composed of a dragon and phœnix bird among clouds, in pierced design. Glass stopper. Frog carved in relief.

Height, 3 inches.

436—Snuff Bottle.

Soft paste. Creamy white Fên-ting, ornamented with two incised trellis-work leaf medallions, with symbol and leaves in relief on top and sides. Carved coral stopper.

Height, 3 inches.

437—Snuff Bottle.

Hard paste. Finely crackled camelia-leaf green monochrome glaze. Fei-Tsui jade stopper.

Height, 3 inches.

438—Snuff Bottle.

Soft paste. Fine coral-red Fên-ting, ornamented with an outer casing containing a dragon reaching for the priceless pearl, and phœnix bird amid clouds, in pierced design. Coral-red glass stopper.

Height, 3 inches.

439—Snuff Bottle.

Soft paste. Unique peach-bloom tint Fên-ting, ornamented with eight fighting lions in clouds, gracefully posed in high relief. Incised trellis band around top, with relief scroll border at top and foot. Silver stopper.

Height, 2¾ inches.

440—Snuff Bottle.

Lacquer. Incised green and finely carved cinnabar lacquer. Boy with tiger, Mandarins at table, and pine trees carved in low relief. Fine Kang-hsi (1661–1722) example. Red glass stopper.

Height, 2¼ inches.

441—Snuff Bottle.

Hard paste. Clear white texture. Miniature painting of garden scenes in colored enamels. *Bleu-de-Nankin* and gold decorated sides. Seal mark, Ch'ien-lung (1736–1795), on foot. Green jade stopper.

Height, 2¼ inches.

442—Snuff Bottle.

Hard paste. Clear white body. Decoration of Mandarins, most beautifully pencilled in fine coral red. Red ivory stopper.

Height, 2¼ inches.

443—Snuff Bottle.

Hard paste. Mandarin on horseback, woman in carriage, and sages in garden, in twelve colors of enamel. Coral and metal stopper.

Height, 2¼ inches.

444—Snuff Bottle.

Hard paste. Flat four-sided bottle. Clear white porcelain. On two sides, figures in five colored enamels. *Bleu-de-Nankin* decoration on smaller sides and at top. Jewelled ivory stopper.

Height, 2½ inches.

445—Snuff Bottle.

Hard paste. Clear white porcelain. *Famille rose* decoration. Figures and landscape on four raised medallions with gold decorated borders. Jewelled ivory stopper.

Height, 2¼ inches.

446—Snuff Bottle.

Hard paste. Clear white porcelain. Eight horses and trees modelled in low relief, colored in coral, gray, pink, yellow, brown and green enamels. Ch'ien-lung (1736–1795) mark on foot. Silver and colored incised porcelain stopper.

Height, 2¾ inches.

447—Snuff Bottle.

Hard paste. Blue and white decoration of sage in garden, in rich cobalt blues. Character mark, Ch'eng-hua (1465–1488), on foot. Jewelled ivory stopper.

Height, 2¼ inches.

448—Snuff Bottle.

Hard paste. Flat four-sided bottle. Blue and white decoration. Ten finely pencilled figures in fine tones of sapphire blue. Character mark, Ch'ien-lung (1736–1795), on foot. Carved ivory.

Height, 2½ inches.

449—Snuff Bottle.

Hard paste. Sapphire-blue and white decoration of finely pencilled dragon chasing priceless pearl, on floral and leaf background, almost completely hiding the clear white porcelain. Character mark, Wan-li (1573–1619), on foot. *Repoussé* silver stopper.

Height, 2¼ inches.

450—Snuff Bottle.

Hard white paste. Pine tree, rocks, deer and bats finely modelled in low relief, colored in blue enamels under the glaze. Rare specimen. Ch'ien-lung, 1736–1795. Ivory stopper.

Height, 2¾ inches.

451—Snuff Bottle.

Blue and white soft paste. Giant crackled soft texture. Decorated with five fighting lions in fine cobalt blue. An artistic and unusually fine specimen. Character mark, Yung-chêng (1723–1735), on foot. Turquoise and ivory stopper.

Height, 2½ inches.

In Rare Hard Stones, Including Jade, Jadeite, Amethyst, Jasper, Carnelian, Lapis-Lazuli, Crystal, Rare Agates and Carved Amber of the Ch'ien-lung (1736–1795) Period

452—Snuff Bottle.

Carnelian. Highly polished. Rich red color. Silver and green jade stopper.

Height, 2 inches.

453—Snuff Bottle.

Jadeite. Monkey, horse, temple bell, trees and leaves elaborately carved in low relief. Amber stopper.

Height, 2¾ inches.

454—Snuff Bottle.

Siberian amethyst. Carved sides and foot in low relief. Beautiful purple coloring. Ruby-red hard stone stopper.

Height, 2½ inches.

455—Snuff Bottle.

Gold-brown agate. Cameo cut. Tiger and bat carved in golden color on a golden-brown translucent body. Pink crystal and ivory stopper.

Height, 3¼ inches.

456—Snuff Bottle.

Pure white crystal. Carved in ovoid form. Crystal stopper.

Height, 2½ inches.

457—Snuff Bottle.

Gold-brown agate. Carved sides in low relief. Color varying from golden brown at foot to light ecru at top. Green glass stopper.

Height, 2¼ inches.

458—Snuff Bottle.

Jade cameo cut. Three goats and clouds in soft cream. Rocks carved in low relief on body of jade. Exceedingly unusual and fine specimen. Coral and carved ivory stopper.

Height, 3 inches.

459—Snuff Bottle.

White crystal. Carved flowering lotus and leaves in slight relief on body. Green glass and white jade stopper.

Height, 3 inches.

460—Snuff Bottle.

Mottled agate. Medallions carved in low relief. Silver and Fei-Tsui jade stopper.

Height, 2½ inches.

461—Snuff Bottle.

Golden-brown Burmese amber. Carved to represent basket for fish. Glass stopper.

Height, 2¾ inches.

462—Snuff Bottle.

Gold-brown agate. Cameo cut. Men in boat and reclining figure in golden brown, on translucent ecru body. Fei-Tsui jade and silver stopper.

Height, 2¾ inches.

463—Snuff Bottle.

Jade. Absolutely flawless specimen of pure pork-white jade. Carved coral and ivory stopper.

Height, 2¾ inches.

464—Snuff Bottle.

Gold brown agate. Pear shaped. Carved sides in high relief. Incised tree and leaf decoration. Malachite stopper.

Height, 2¾ inches.

465—Snuff Bottle.

Black jade. Decoration, hawthorn branch, with flowers springing from rocks. Back of bottle showing deep color. Absolutely flawless black jade. Fei-Tsui jade and silver stopper.

Height, 2½ inches.

466—Snuff Bottle.

Camphor crystal. Mammoth bottle. Sides carved in low relief. Beautiful specimen of this rare crystal. Pink crystal stopper.

Height, 4 inches.

467—Snuff Bottle.

Carnelian color jade. Decoration, incised pomegranates and flying bat. Coral and metal stopper.

Height, 2½ inches.

468—Snuff Bottle.

White crystal. Pure, clear white texture. Foot carved in low relief. Coral and metal stopper.

Height, 3 inches.

469—Snuff Bottle.

Malachite. Fine mottled surface. Coral stopper.

Height, 2¼ inches.

470—Snuff Bottle.

Black crystal. Decoration, carved, fluted body, with two circular medallions, Jurojin in different positions, carved in low relief. Rhinoceros-horn stopper.

Height, 2¾ inches.

471—Snuff Bottle.

Jade. Cameo cut. Flat four-sided bottle, with monkey on horseback, and trees carved in high relief, in golden brown, on incised medallion, on the jade. Graceful carved low relief sides. A specimen of unusual grace and beauty. Rare Fei-Tsui jade stopper.

Height, 2 inches.

472—Snuff Bottle.

Jasper. Fine color. Highly polished. Carved low relief, foot and sides. Malachite stopper.

Height, 3 inches.

473—Snuff Bottle.

Hair crystal. Fine mossy tendrils scattered on partly opaque body. Coral and silver stopper.

Height, 3 inches.

474—Snuff Bottle.

Black jade. A strata of black running down the bottle, leaving the sides white. Decoration, rabbits and squirrel in low relief. Coral stopper.

Height, 2¼ inches.

475—Snuff Bottle.

Indian agate. Cameo cut. Squirrel carved in low relief in dark brown. Leaves and decoration in light golden yellow on gray body. Carved with deeply incised decoration. Carved coral and ivory stopper.

Height, 2¾ inches.

476—Snuff Bottle.

Jasper. Chinese characters carved in low relief. Coral stopper.

Height, 2½ inches.

477—Snuff Bottle.

Unique dark red, blue and green moss agate. Highly polished. Of exceptional texture. The dark red is translucent, while the blue and green moss on the white, covering the bottle, is transparent, giving most beautiful contrast when held toward the light. Coral and silver stopper.

Height, 3 inches.

478—Snuff Bottle.

Indian agate. Carved sides in low relief. Rich, dark and light golden translucent brown streaks showing on different portions of the bottle. Pink crystal stopper.

Height, 2¾ inches.

479—Snuff Bottle.

Spiked crystal. Bird, branches and leaves carved in bold, low relief, on face of bottle. Incised tree decoration on back. Gold-mounted crystal stopper.

Height, 3 inches.

480—Snuff Bottle.

Banded agate. Beautiful mottled opaque surface of red, pink, orange and gray. Pink crystal and jade stopper.

Height 2¾ inches.

481—Snuff Bottle.

Amethyst. Houses, garden, trees and clouds finely carved in low relief. Fine color. Jewelled silver stopper.

Height, 2 inches.

482—Snuff Bottle.

Moss agate. Mammoth sized bottle. Carved low relief sides. Opaque mottlings of red, blue, green and pink. Fei-Tsui jade silver stopper.

Height, 3½ inches.

483—Snuff Bottle.

Carnelian agate. Cameo cut. Four swimming goldfish, beautifully carved in bold, low relief in dark and light red carnelian on translucent, golden-brown body. Coral stopper.

Height, 2½ inches.

484—Snuff Bottle.

White and hair crystal combination. On face of bottle, carved lotus flowers springing from waves of the sea, carved in low relief. On reverse, a strata of most beautiful hair crystal completely covering the back. An exceedingly rare and beautiful specimen. Amethyst stopper and silver spoon.

Height, 3½ inches.

485—Snuff Bottle.

Lapis-lazuli. Carved sides in low relief. Turquoise glass stopper.

Height, 2½ inches.

486—Snuff Bottle.

Coral agate. Incised leaf design on neck. A beautiful specimen of this rare, coral mottled, translucent agate. Coral stopper.

Height, 2½ inches.

487—Snuff Bottle.

Carnelian. Incised lotus plant, covering the bottle. Fine color. Fei-Tsui jade and silver stopper.

Height, 3 inches.

488—Snuff Bottle.

Unique black crystal. Cameo cut. From a strata of opaque gray white, covering the face and two sides, is carved in bold relief a phœnix bird, branch and leaves. The black crystal body, face and back, is decorated with carving in low relief. Fei-Tsui jade and silver stopper.

Height, 3 inches.

489—Snuff Bottle.

Deep red Burmese amber. Decoration, elephant and lion finely carved in low relief, completely covering the surface of the bottle. Carnelian, silver-mounted stopper.

Height, 2¾ inches.

490—Snuff Bottle.

Unique white agate. Cameo cut. A fat and a lean horse, gracefully posed, finely carved in bold relief on an opaque, milk-white surface; carved rocks on gray-white translucent body. Large, rare Fei-Tsui jade stopper.

Height, 3 inches.

491—Snuff Bottle.

Indian agate. Cameo cut. Large bubble-shaped bottle. Three Chinese sages, beautifully carved in dark and light golden browns on a golden-gray body, with trees and rocks in low relief. Fei-Tsui jade, silver-mounted stopper.

Height, 3 inches.

492—Snuff Bottle.

Pork-white jade. The Yang and Yin circles, and finely carved dragons in low relief, covering each side of the bottle. An absolutely flawless specimen of the rare pork-white jade, and of exceptional quality. Fine Fei-Tsui jade stopper.

Height, 3½ inches.

493—Snuff Bottle.

Amethyst of exceptional quality. Hōwō bird, hawthorn flowers and buds most beautifully and artistically carved in low relief. Decorated sides. Amethyst stopper.

Height, 2¼ inches; diameter, 2¼ inches.

494—Snuff Bottle.

Unique golden-brown agate. Cameo cut. Design, horse with Mandarin saddle tied to a post. The saddle, bridle, horse's mane and post-ring in opaque golden yellow; the horse and the post in translucent golden brown on translucent golden-gray body. Utilizing three stratas of agate. Fei-Tsui jade stopper.

Height, 3 inches.

495—Snuff Bottle.

Pure white crystal. Mammoth bottle. On front, Jurojin, monkey, rocks and tree finely carved in bold, low relief. On back, incised landscape decoration. Jewelled, carved ivory stopper.

Height, 3¼ inches.

496—Eight Carved Teakwood Snuff-Bottle Stands.

Different sizes.

497—Ebonized Oak Snuff-Bottle Wall Rack.

With ten slanting shelves, capable of holding over a hundred snuff bottles.

Height, 37 inches; length, 25 inches.

CABINET OBJECTS

Seventeenth and Eighteenth Century Carvings in Amethyst, Amber, Agate and Crystal

498—Two Crystal Ornaments.

Carved camphor crystal figure of Hōtei, seated. Carved clear crystal dog-foo.

Height, figure, 1¾ inches.

499—Large Agate Bowl.

Finely carved and highly polished.

Height, 2½ inches; diameter, 6½ inches.

500—Very Old Hollow Amber Vase.

With carved sides. Stone top.

Height, 4½ inches.

501—Elliptical Saucer.

Dark-green agate. Finely polished.

Length, 4½ inches.

502—Libation Cup.

Translucent Indian agate. Floral designs incised, and in slight relief. Silk covered stand.

Height, 2¼ inches; length, 6½ inches.

503—Very Old Carved Amber Vase.

Tree trunk, with fruit vine carved in relief. Teakwood stand.

Height, 4½ inches.

504—Carved Amethyst Perfume Box.

Phœnix bird carved in relief on cover. Artistic carving in low relief almost completely covering the box and cover.

Height, 2¼ inches; diameter, 2¾ inches.

505—Antique Boccaro Statuette.

Finely modelled figure of Shou-Hsig, star god of longevity. Incised seal and inscription.

Height, 9 inches.

Specimens of Carved Jade, Jadeite and Fei-Tsui Jade of the Seventeenth and Eighteenth Centuries

506—Pork-White Jade Carving.

Reclining figure of Chinese boy. Carved teakwood stand, with inlaid silver wire.

Length, 4 inches.

507—Jade Carving.

Flawless white texture. Chinese boy holding large lotus flower. Carved teakwood stand.

Height, 2½ inches.

508—Jade Ornament.

Pork white. Floral design.

Length, 2¾ inches.

509—White Jade Ornament.

Parrot on branch, hawthorn flowers and bamboo.

Diameter, 2½ inches.

510—Jade Ornament.

Pork white. Lotus floral design.

Diameter, 2¼ inches.

511—Oval Dish of White Jade.

Shallow form. Beautifully carved ornamentation of floral and leaf design.

Height, 1½ inches; length, 6 inches.

512—Green Jade Covered Bowl.

Beautifully carved in high relief, with floral scrolls. Handles of grotesque heads and openwork scrolls.

Height, 4 inches; diameter, 7½ inches.

513—Large Jade Bowl.

Fine pale green texture, Highly polished. High teakwood stand.

Height, 3½ inches; diameter, 6½ inches.

514—Pork-White Jade Ring.

Diameter, 3 inches.

515—White Jade Covered Vase.

Ovoid shaped. With sceptre and ring handles on neck. Ornamented with broad bands of archaic design, and borders of sceptre-head scrolls and palmation, carved in low relief. Group of teakwood stands.

Height, 11½ inches.

516—White Jade Ornament.

Two children with bunch of peaches. Carved teakwood stand.

Height, 2 inches.

517—Fei-Tsui Jade Saucer.

Diameter, 4½ inches.

518—Pork-White Jade Ornament.

Chinese boy and pomegranates carved in slight relief. Decorated border.

Length, 2½ inches.

MINIATURE PORCELAINS

In Monochrome Glazes. Kang-hsi, Yung-chêng and Ch'ien-lung Periods

519—Miniature Gallipot.

Soft celadon monochrome glaze of bluish tint. Pronounced giant crackle. Yung-chêng, 1723–1735.

Height, 3¼ inches.

520—Miniature Coupé.

Invested with a celadon glaze of fine quality. Medium crackle. Ch'ien-lung, 1736–1795. Teakwood stand.

Diameter, 2¼ inches.

521—Miniature Cylindrical Vase.

Cream-white soft paste. Dragon and scrolls etched in the paste, under the glaze. Marked Yung-chêng, 1723–1735. Teakwood stand.

Height, 3 inches.

522—Miniature Sang-de-Bœuf Vase.

Cylindrical. Clear white porcelain, covered with a fine soufflé glaze of *sang-de-bœuf* tint, with shadings of ruby red. Ch'ien-lung, 1736–1795.

Height, 2¾ inches.

523—Miniature Sang-de-Bœuf Gallipot.

Clear white porcelain, coated with a thick glaze of brilliant mottled quality of *sang-de-bœuf*. Six-character mark in blue on foot. Kang-hsi, 1661–1722. Carved teakwood stand.

Height, 3 inches.

524—Miniature Wine Cup.

Covered with a monochrome glaze of rich liver tint. Ch'ien-lung, 1736–1795.

Height, 1¾ inches.

525—Unique Miniature Gallipot.

Pure white porcelain, covered with a peculiar metallic lustre of various iridescent shades, with mirror-black markings. Ring mark, Kang-hsi (1661–1722), on foot.

Height, 3 inches.

526—Miniature Vase.

Dark greenish tint of tea-leaf glaze evenly covering the piece. Ch'ien-lung, 1736–1795.

Height, 3 inches.

527—Miniature Gallipot.

Pure white porcelain, covered with a rich metallic iron-rust glaze of soft and even texture. Kang-hsi, 1661–1722.

Height, 2¾ inches.

528—Miniature Bowl.

Exterior covered with a soft, coral-red glaze of uniform quality. Interior, coral-white and green decoration. Yung-chêng, 1723–1735. Teakwood stand.

Height, 1½ inches; diameter, 2½ inches.

529—Miniature Lotus-Shaped Vase.

Covered with a monochrome glaze of dark iridescent yellow. Yung-chêng, 1723–1735.

Height, 3 inches.

530—Miniature Gallipot.

Rich cucumber-green glaze. Small crackle. Ch'ien-lung, 1736–1795.

Height, 2½ inches.

531—Miniature Cylindrical Vase.

Covered with a monochrome glaze of soft, light camelia-leaf green. Yung-chêng, 1723–1735.

Height, 3½ inches.

532—Miniature Coupe.

Camelia-green glaze, showing a slight crackle. Ivory cover. Ch'ien-lung, 1736–1795.

Diameter, 2½ inches.

533—Miniature Temple Jar.

With original cover. Covered with a monochrome glaze of grayish blue, with lapis-blue medallions. Yung-chêng, 1723–1735.

Height, 2½ inches.

534—Miniature Pear-Shaped Vase.

Pure white porcelain, covered with a thick glaze of lapis blue. The vase had at one time considerable gold decoration, now partly visible. Seal mark, Ch'ien-lung (1736–1795), on foot.

Height, 3½ inches.

535—Miniature Gourd-Shaped Vase.

Pure white porcelain, covered with a thick monochrome glaze of mirror-black. Mottled white foot. Ch'ien-lung, 1736–1795.

Height, 3½ inches.

Miniature Porcelains in Blue and White Soft and Hard Pastes of the Seventeenth and Eighteenth Centuries

536—Miniature Temple Jar.

Clear white wax texture. Decorated with numerous figures of Chinese children at play, in two shades of sapphire blue. Marked Yung-chêng, 1723–1735. Teak-wood stand.

Height, 2¼ inches.

537—Miniature Cylindrical Vase.

Hard paste. Painting representing all the animals known to the Chinese. Finely pencilled in shades of sapphire blue. Seal mark, Yung-chêng, 1723–1735.

Height, 3½ inches.

538—Miniature Cylindrical Vase.

Clear, hard texture. Landscape and scenery in two shades of blue. Yung-chêng, 1723–1735.

Height, 3 inches.

539—Miniature Cylindrical Vase.

Soft paste. Giant crackle. Decoration of man leading camels through temple gate. Yung-chêng, 1723–1735.

Height, 3 inches.

540—Miniature Square-Shaped Vase.

Landscape and figures in blue glaze, on white ground. Folral design covering the sides of the vase. Marked Yung-chêng, 1723–1735.

Height, 2½ inches.

541—Miniature Gallipot.

Hard paste. Clear white texture. Warrior watching sage in boat, from overhanging rock. In bright shades of fine cobalt blue. Marked Ch'ien-lung, 1736–1795.

Height, 2¾ inches.

542—Miniature Cone-Shaped Vase.

Soft paste of soft white texture. Design of artistic and elaborately pencilled lotus flowers, with vines, completely covering the vase. Dark sapphire blue. Marked Yung-chêng, 1723–1735. Carved teakwood stand.

Height, 3 inches.

543—Miniature Cylindrical Vase.

Soft paste. Two Mandarins and women leading child. Fine pencilling and color. Yung-chêng, 1723–1735.

Height, 2¾ inches.

544—Miniature Conical Vase.

Soft paste. Body covered with minutely drawn dragon medallions. Shoulder is treated with single dragon and clouds. The bottom has dragon painted upon it. Yung-chêng, 1723–1735. Carved teakwood stand.

Height, 2¼ inches.

545—Miniature Gallipot.

Very fine waxy soft paste. Blue and white landscape and river view. Yung-chêng, 1723–1735. Carved teakwood stand.

Height, 2¼ inches.

546—Miniature Cylindrical Vase.

Soft paste. Three figures on hill, finely pencilled in rich sapphire blue. Seal mark, Yung-chêng, 1723–1735.

Height, 2½ inches.

547—Miniature Vase.

Decoration representing the sixteen Buddhistic saints in the most brilliant of sapphire blues. Symbolic five-clawed dragon on foot. Yung-chêng, 1723–1735.

Height, 2½ inches.

Miniature Chinese Porcelains Decorated in Enamel Colors

548—Miniature Vase.

With elephant head. Sides in high re-

lief. Decoration of dragons and lotus flowers in peach-bloom and verdigris tints. Ch'ien-lung, 1736–1795.

Height, 2¾ inches.

549—Miniature Bottle-Shaped Vase.

Incised shell design under the glaze. Animals in various colored enamels covering the vase. Marked Chia-ch'ing, 1796–1820.

Height, 2½ inches.

550—Miniature Cylindrical Vase.

Hard paste. Five-clawed dragon chasing priceless pearl amid clouds, formed in rich peach-bloom and verdigris tints. Yung-chêng, 1723–1735.

Height, 3 inches.

551—Miniature Cylindrical Vase.

Lotus flowers, with vine design in *bleu-de-Nankin* on surface of variegated peach-bloom tints. Yung-chêng, 1723–1735.

Height, 3 inches.

552—Miniature Gallipot.

Five-clawed dragons, and shells, beautifully pencilled in deep blue and various shades of peach-bloom tints. Six-character mark, Wan-li, 1573–1619.

Height, 3 inches.

553—Miniature Lantern-Shaped Vase.

A Chinese bathing and fishing scene, most finely and artistically drawn in mazarine blue and brilliant peach-bloom tints harmoniously blended. Six-character mark, Yung-chêng (1723–1735), on foot.

Height, 3½ inches.

554—Miniature Wide Cylindrical Vase.

Warrior on horseback, waving to woman in distance, in rich blue and peach-bloom tints harmoniously blended. Six-character mark, Yung-chêng (1723–1735), on foot.

Height, 2¾ inches.

555—Unique Miniature Hawthorn Vase.

Brown and purple branches, with ivory-white and red hawthorn flowers and blossoms. An unusual coloring. Birds perched on the limbs. All in iridescent enamels. Seal mark, Chia-ch'ing (1796–1819), on foot. Carved teakwood stand.

Height, 2¾ inches.

556—Miniature Vase.

Of the "black hawthorn" type. Clear white porcelain covered with iridescent greenish black. Warrior on horseback, with attendant, and plum or hawthorn tree most artistically pencilled on ivory white. Seal mark. Ch'ien-lung, 1736–1795.

Height, 2¼ inches.

CHINESE PORCELAINS

In Monochrome Glazes of the Sixteenth, Seventeenth and Eighteenth Centuries

557—White Soft Paste Vase.

Of graceful form. Decoration, etched in the paste, consisting of a broad band of peony scrolls round the body, and upright palmation on the neck. Pure white glaze. Yung-chêng, 1723–1735.

Height, 8½ inches.

558—Mirror-Black Bottle-Shaped Vase.

Of graceful form and very fine technique. Globular body and long, slender neck. Coated with a monochrome glaze of brilliant mirror black. This was once profusely painted in gold, and traces remain on various parts of the vase. Ch'ien-lung, 1736–1795. Carved teakwood stand.

Height, 18 inches.

559—Small Coupé.

With coral branches in relief. Enamelled with a monochrome coral-red glaze of fine, even texture. Ch'ien-lung, 1736–1795.

Length, 3¼ inches.

560—Lantern-Shaped Vase.

Covered with an iridescent, mottled, powdered coral red of soft texture and

uniform tint. At one time the vase was decorated with gold chrysanthemums and flowers. White crackled foot with seal mark, Ch'ien-lung (1736–1795), in coral red.

Height, 7 inches.

561—Writer's Water Jar.

Peach-bloom family. The glaze is of deep peach-bloom tint blended with spots of a lighter shade and mottled with clouds of apple green. Has carved jade and ivory cover, also carved ivory five-legged stand.

Diameter, 5 inches.

562—Ovoid-Shaped Vase.

With graceful, spreading neck. Beautiful white porcelain of almost egg-shell thinness. The decoration, which is fashioned after antique bronze, is carved in low relief, beneath a glaze of purest white. On the neck are conventionalized palm medallions, over which is a narrow band of key pattern. Floral and leaf design around body; at foot a border of palmations. Ch'ien-lung, 1736–1795. Carved teakwood stand.

Height, 16 inches.

563—Lang-Lao Sang-de-Bœuf Vase.

Lantern-shaped. The colors, of varied tones, pass from the ruby red to the deep-

est *sang-de-bœuf* of great depth and beauty. An unusually fine specimen of exceedingly brilliant quality. The inner surface and foot are of crackled "rice color" glaze. Kang-hsi glaze, 1661–1722. Carved teakwood cover and stand.

Height, 7 inches.

564—Cylindrical Flower Jar.

Covered with a mottled irridescent monochrome coral-red glaze of the sofest texture and uniform tint. Decorated with butterfly and floral design, minutely and artistically pencilled in gold. Interior, turquoise enamel. Crackled white foot, with seal mark, Ch'ien-lung (1736–1795) in coral-red. Carved teakwood stand.

Height, 5 inches.

565—Coral-Red Bowl.

Exterior covered with a light powdered coral-red glaze of soft and uniform texture. Interior, coral, green, blue and white enamel decoration. Yung-chêng, 1723–1735.

Height, 2 inches; diameter, 3¾ inches.

566—Robin's-Egg Double Vase.

Pure white porcelain, covered with robin's-egg glaze. Interior and foot, turquoise blue. Ch'ien-lung, 1736–1795.

Height, 4½ inches.

567—Peach-Bloom Plate.

Pure white porcelain. The interior and exterior covered with a glaze of the dark "ashes-of-roses" type, with verdigris markings. Six-character mark in blue on white. Hsüan-te, 1426–1435. Has carved tree-trunk teakwood stand.

Diameter, 6½ inches.

568—Ovoid-Shaped Vase.

With bold, flaring neck. Metallic lustre glaze. Carved teakwood stand.

Height, 14 inches.

569—Pear-Shaped Vase.

With flaring neck. Pure white porcelain, invested with a cherry-red glaze of soft and fine tone. Seal mark, blue on white. Ch'ien-lung, 1736–1795. Carved teakwood stand.

Height, 12 inches.

570—Peach-Bloom Semi-Globular Vase.

Pale mottled peach-bloom color and tones. Dragon medallions under the glaze. Six-character mark, blue on white. Kang-hsi (1661–1722), under the glaze, on foot.

Diameter, 5 inches.

571—Cabinet Size Jar.

Flawless ivory-white specimen. Vine with gourds and leaves over the surface

in low relief. Ch'ien-lung, 1736–1795. Carved teakwood stand.

Height, 6 inches.

572—Water Bottle.

With relief decorations under the glaze, of soft robin's-egg. Ch'ien-lung, 1736–1795.

Length, 3½ inches.

Blue and White Soft and Hard Paste Specimens of the Seventeenth and Eighteenth Centuries

573—Fan-Shaped Panel.

Mandarin and attendant in garden, finely pencilled in deep blue. Fancy floral border. Ch'ien-lung, 1736–1795.

Height, 7 inches; length, 14 inches.

574—Miniature Screen.

With kylin heads on sides, in full relief. Design on obverse, mountain scene; reverse, landscape. Both in rich blues, on soft cream white. Kang-hsi, 1661–1722.

Height, 5¾ inches; length, 6¾ inches.

575—Fourfold Screen.

Consisting of twenty-five panels mounted in teakwood. Figures, soldiers, floral and scroll designs in blue on white. Ch'ien-lung, 1736–1795.

Height, 31 inches; length, 27 inches.

576—Bowl.

Medallion with five-clawed dragon. Outer surface, figures in garden, with floral border in fine mazarine blue. Six-character mark. Wan-li, 1573–1619.

Height, 3 inches; diameter, 6 inches.

577—Hawthorn Ginger Jar.

With flat, circular cover. The jar is decorated in fine cobalt blue of the Kang-hsi period, with branches of the "mei" or hawthorn flowers, most finely pencilled, which spread alternately upward and downward; the blossoms and buds being in ivory white, are reserved on a mottled background of the finest cobalt blue, which is covered with a reticulation of darker blue lines, to represent cracking ice. Carved teakwood stand. Kang-hsi, 1661–1722.

Height, 10 inches; diameter, 8 inches.

578—Hawthorn Bowl.

Hawthorn flowers and buds in white on a mottled background of fine blue, which is covered with a reticulation of darker blue lines to represent cracking ice. This piece has six-character mark of Ch'eng-hua, 1465–1487. Carved teakwood stand.

Height, 3 inches; diameter, 6¼ inches.

579—Hawthorn Ginger Jar.

Globular shaped. Ground of deep blue, with flowers and blossoms in white reserve. Three large panels are decorated with "The Hundred Antiques" and various symbols, pencilled in deep underglazed blue. Ring mark, Kang-hsi, 1661–1722. Teakwood cover and stand.

Height, 9 inches; diameter, 8 inches.

580—Presentation Jar.

"The Hundred Antiques" and various symbols painted in deep underglazed blue of sapphire shades. Ring mark, Kang-hsi, 1661–1722. Teakwood cover and stand.

Height, 6 inches; diameter, 5 inches.

581—Powder Blue Ginger Jar.

With decorated medallions and original cover. Beautiful rich sapphire powder blue with three reserves; one square decoration, Chinese mother leading children; another, circular, "The Hundred Antiques"; and another, fan-shaped, bird on floral branch. Cover, square white reserve, dog-foo on pedestal, all artistically pencilled in the finest cobalt blues. Ring mark, Kang-hsi, 1661–1722. Carved teakwood stand.

Height, 10 inches; diameter, 8½ inches.

582—Powder Blue Ginger Jar.

Companion to the foregoing.

Height, 10 inches; diameter, 8½ inches.

583—Bottle-Shaped Vase.

With flaring neck. Fine texture. Deer, storks, pine trees and other designs in finest of cobalt blues. Ring mark, Kang-hsi, 1661–1722.

Height, 10 inches.

584—Cylindrical Vase.

Soldiers, ceremonial gathering, palms, waterfall and rocks in deep cobalt blue. Wan-li, 1573–1619.

Height, 16 inches.

585—Beaker-Shaped Vase.

Decoration of mountain scenery and river view in fine deep sapphire blue. Cream-colored foot. Ring mark, Kang-hsi, 1661–1722.

Height, 18 inches.

586—Ginger Jar.

Ovoid shaped, with fluted body. Decorated with three elliptical medallions, on which domestic scenes are artistically painted in the finest shades of rich cobalt blue. Band of floral sprays and symbols at shoulder and foot Kang-hsi, 1661–1722. Cream-whitefoot. Carved, fluted teakwood cover and stand.

Height, 9 inches; diameter, 8½ inches.

587—Hawthorn Ginger Jar.

Ground of dark, brilliant sapphire blue, with a reticulation of darker sapphire-blue lines to represent cracking ice, the symbol of the coming spring. The branches spread alternately upward and downward, so as to display their white blossoms and buds with most artistic effect. Ring mark, Kang-hsi, 1661–1722. Carved Fei-Tsui jade and teakwood cover. Carved teakwood stand.

Height, 10 inches; diameter, 8½ inches.

588—Jardinière.

Mandarins reclining, and warrior, in two panels, finely pencilled in rich cobalt blue. Diaper pattern border around neck. Ring mark, Kang-hsi, 1661–1722.

Height, 7 inches; diameter, 10 inches.

589—Hawthorn Ginger Jar.

Decorated in brilliant sapphire blue of the Kang-hsi period, with ascending branches and cluster of blossoms of the floral emblem of the new year in reserve upon a mottled background of opaque blue, which is covered with a reticulation of darker sapphire-blue lines to represent cracking ice. In three leaf-shaped panels are "The Hundred Antiques" and various symbols, painted in deep underglazed blue. Cream-white foot. Kang-

hsi, 1661–1722. Carved teakwood cover and stand.

Height, 9 inches; diameter, 8½ inches.

590—Bowl.

Five medallions, chrysanthemum, leaf, and vine, surrounded by scroll design, all most beautifully and minutely pencilled in the lightest of cobalt blue. Six-character palace mark, Yung-chêng, 1723–1735.

Height, 2¼ inches; diameter, 4¾ inches.

591—Gallipot-Shaped Vase.

Pine tree and six horses in different positions in field. Finely drawn in different shades of blue. Ch'ien-lung, 1736–1795.

Height, 9½ inches.

592—Hawthorn Ginger Jar.

Ground of sapphire blue, with a reticulation of darker blue lines, brought out in slight relief by an accident in the firing, so that they are rough to the touch. Clusters of prunus flowers and blossoms in clear white reserve. In three large leaf-shaped panels are rabbit, vase and manuscripts, table, hibachi and bottle-shaped vase with peacock feather and other symbols, in deep underglazed sapphire blue. Ring mark, Kang-hsi, 1661–1722. Cover and carved teakwood stand.

Height, 9 inches; diameter, 8½ inches.

593—Hawthorn Beaker.

Beautiful, soft, waxy glaze. Ascending and descending hawthorn branch, blossoms and buds on white reserve, finely pencilled on soft cobalt-blue blackground. Kang-hsi, 1661–1722.

Height, 22 inches.

594—Thick Stone Weight Plate.

Three figures, table, screen and tree, in various shades of blue on white background. Diaper pattern border around the edge. Ch'ien-lung, 1736–1795.

Diameter, 9¼ inches.

595—Cylindrical-Shaped Vase.

Hard paste. Kwannon and waves, finely pencilled in blue underneath the glaze. Ming foot.

Height, 16¾ inches.

596—Hawthorn Ginger Jar.

Ground of sapphire blue with "mei" or hawthorn flowers, both on ascending and descending branches. Objects of art in deep underglazed blue in three white panels. Kang-hsi, 1661–1722. Carved teakwood cover and stand.

Height, 11½ inches.

597—Water Ewer.

Deep cobalt blue. Opaque ground in imitation of cracking ice, with flower and scroll design in white reserve, in two large and two small heart-shaped panels. Floral and cobweb design completely covering the remainder of the ewer. Has brass mountings. Kang-hsi, 1661–1722.

Height, 7½ inches.

598—Tall Beaker.

Landscape and river view in deep sapphire-blue decoration. Kang-hsi, 1661–1722.

Height, 17 inches.

599—Ginger Jar.

With its own porcelain cover. Has four panels richly decorated with different pictures of flowers and river senes. Marked Kea-tsing, 1522–1567. Teakwood stand.

Height, 10 inches.

600—Lantern-Shaped Vase.

Soft paste. Flowers and branches modelled in slight relief. Blue border at neck. Yung-chêng, 1723–1735.

Height, 8½ inches.

601—Powder-Blue Ginger Jar.

With decorated medallions and original cover. Fine, pure white wax texture porcelain, with soft, silklike mottled powder blue, with six reserved medallions, two large leaf-shaped, with two different designs showing incidents in Chinese life; two elliptical medallions, Chinese children at play; and two leaf-shaped medallions containing hanging pomegranates. On the cover, leaf-shaped medallions containing Chinese children at play. All finely and most gracefully pencilled in fine sapphire blue on soft, white wax texture background. Cream-white foot. Ring mark, Kang-hsi, 1661–1722. From the Earl of Chichester's collection. Carved teakwood stand.

Height, 9 inches; diameter, 7 inches.

602—Powder-Blue Ginger Jar.

Companion to the foregoing.

Height, 9 inches; diameter, 7 inches.

603—Cylindrical Jardinière.

Group of Mandarins and presentation scene in two panels, in fine shades of cobalt blue. Ring mark, Kang-hsi, 1661–1722.

Height, 6¼ inches; diameter, 7 inches.

604—Gallipot-Shaped Temple Jar.

Decorated in brilliant cobalt blue underneath the glaze. The ground is covered with a trellis design, and in six decorated border panels are finely pencilled figures representing different periods in Chinese child life. Ring mark, Kang-hsi, 1661–1722. Carved teakwood cover and stand.

Height, 11 inches; diameter, 9½ inches.

Chinese Porcelains, Beautifully Decorated in Enamel Colors

605—Ginger Jar.

Fine white texture, with five-clawed dragons finely pencilled in rich coral red, and clouds in various soft colored enamels. Mark Ch'ien-lung (1736–1795), in addition to palace mark. Teakwood cover and stand.

Height, 7½ inches; diameter, 7 inches.

606—Beaker-Shaped Vase.

White, with a *café-au-lait* crackle. Three bands of lotus flowers and vine decoration in mazarine blue around the body of the vase. Six-character mark, Wan-li (1573–1619), in blue on base.

Height, 7½ inches.

607—Octagonal Tea Jar.

In imitation of bronze. Cochin-Chinese relief ornamentation. Finely modelled Chinese figures in low relief in garden. Foot and neck covered with dark green glaze. Ch'ien-lung, 1736–1795.

Height, 4 inches.

608—Black Hawthorn Ginger Jar.

Background of dense black. Branches in purple, and "mei" or hawthorn flowers and buds in ivory white with pale green centres. The jar is a Taou-kuang (1821–1850) copy of the Kang-hsi era. The cover, an original Kang-hsi (1661–1722) specimen, showing the iridescent greenish-black background. Carved teak-wood stand.

Height, 9¼ inches; diameter, 8 inches.

609—Small Bowl.

Pure white paste. Plum blossoms in deep red, with branch in blue; unusual coloring. Ch'ien-lung, 1736–1795.

Height, 2½ inches; diameter, 4 inches.

610—Small Bowl.

Imperial yellow enamel, with vines and flowers in green, red, coral and blue. Inscription in pink medallions. Seal mark, Taou-kuang, 1821–1850.

Height, 2½ inches; diameter, 4½ inches.

611—Miniature Plate.

Semi-eggshell texture. Imperial yellow glaze, with symbols, flowers and vines in colored enamels and gold. Seal mark, Chia-ching, 1796–1820.

Diameter, 4¼ inches.

612—Bottle-Shaped Vase.

With elephant-head handles in high relief on neck. Incised decoration under the celadon glaze of beautiful sea-green tint of soft and even quality. Fine blue and peach-bloom decoration of symbolic and wave design on a band of soft white porcelain of the Yung-chêng (1722–1735) period. Cream-white foot.

Height, 14½ inches.

613—Lantern-Shaped Powder-Blue Vase.

Of graceful form, with decorated colored medallions. Beautiful powder-blue mottling, with two large leaf and four smaller circular reserves filled with phœnix bird and artistic floral decoration in iridescent coral, yellow, dark and light green, lavender and blue-black enamels. Ring mark, Kang-hsi (1661–1722), and scroll stand mark of Tsing dynasty on foot. Carved teakwood cover and stand.

Height, 9 inches.

614—Powder-Blue Bowl.

With gold decoration and colored enamel, decorated interior. Exterior, fine mottled powder blue, ornamented with gold band and four decorated reserves. Interior, floral and fancy border of iridescent coral, green, yellow and blue-black enamels. Ring mark, Kang-hsi, 1661–1722. With Tsing dynastical mark in centre. Carved teakwood cover.

Height, 4 inches; diameter, 8 inches.

615—Powder-Blue Rose Jar.

With original cover. Has decorated colored medallions. Fiery dark sapphire mottled powder blue, ornamented with gold floral designs. Two fan-shaped reserves; landscape and river scenes in coral, dark and light green, yellow and blue-black enamels. Cover, white reserve; floral decoration in the above colored iridescent enamels. Kang-hsi, 1661–1722.

Height, 5½ inches; diameter, 4½ inches.

616—Plate.

Five-clawed dragon amid clouds, chasing the pearl of omnipotence, in green enamels. Outer surface of incised design under the glaze, two dragons chasing the priceless pearl, in green enamel. Seal mark, Taou-kuang, 1821–1850.

Diameter, 7¼ inches.

617—Plate.

Outer surface has a decoration of flowers, vines, and symbols in pink, yellow, green and blue enamels, on rose-du-Barry background. Inner surface, the life symbol surrounded by five bats in fine coral red. Seal mark, Ch'ien-lung, 1736–1795.

Diameter, 7¾ inches.

618—Gallipot-Shaped Jar.

Apple-green glaze. With archaic designs in sapphire blue over upper portion of the jar. Cream-white foot. Kang-hsi, 1661–1722. Teakwood cover and stand

Height, 5 inches.

619—Black Hawthorn Club-Shaped Vase.

With flat lip. Treatment of the design is as usual, the groundwork being of the usual somewhat dull black. At base are rocks, in green, from which spring flowering sprays, branches in purple and blossoms in ivory white, with pale yellow centres. Birds on branch have brown wings, and palest shades of yellow on breasts. Inside of neck and foot pure white. Ch'ien-lung, 1736–1795. Carved teakwood stand.

Height, 10½ inches; diameter, 4¾ inches.

620—Unique Decorated Bowl.

Pure white semi-eggshell porcelain. Interior decoration, a man with two horses, in blue, green, yellow, lavender, brown and red iridescent enamels. Exterior, eight horses in different positions in above mentioned colors. An unusual bit of decoration. Six-character mark, Ch'eng-hua (1465–1487), on foot, blue on white. Carved teakwood stand.

Height, 3½ inches; diameter, 8½ inches.

621—Cylindrical-Shaped Vase.

Jurojin and attendants in garden, pencilled in five colored enamels of the Ming dynasty. Teakwood stand.

Height, 10 inches.

622—Bowl.

Clear white soft texture, with incised design of five-clawed dragons under the glaze. Floral decoration of roses and butterflies in iridescent brown, yellow, light and dark green enamels. Six-character mark on foot, Kang-hsi, 1661–1722. Carved teakwood stand.

Height, 3¾ inches; diameter, 6 inches.

623—Pear-Shaped Vase.

Imperial yellow, with design, flowers, leaves and branch incised under the glaze, and colored in light and dark green enamels. Ching-tih, 1506–1522.

Height, 6 inches.

624—Cylindrical-Shaped Vase.

Clusters of pomegranates, leaves and rocks in yellow, red, green and blue iridescent enamels, over finely pencilled coral-red fish-scale body. Conventional floral border at neck and shoulder in six colored enamels. Ming foot.

Height, 15 inches.

625—Bowl.

Clear white porcelain. Outer surface covered with a soft coral-red glaze. Roses and branches in white reserve, most artistically and delicately painted. Seal mark, Ch'ien-lung (1736–1795), on foot. Mate in Metropolitan Museum, New York.

Height, 2½ inches; diameter, 5 inches.

626—Unique Shallow Bowl.

Clear white porcelain. Outer surface covered with a silky, soft, iridescent coral red of exceptional depth, evenness and beauty. Chrysanthemums and vines in lavender, coral, yellow and green enamels, gracefully covering the surface. From Emperor's palace. Palace mark, Ching-tih, 1506–1522, on foot.

Diameter, 4¾ inches.

627—Pair Barrel-Shaped Garden Seats.

Deep yellow glaze. Incised flowers and emblems in color. Ch'ien-lung, 1736–1795.

Height, 11 inches and 10 inches.

628—Semi Egg-Shell Plate.

Lotus flower and Mandarin ducks are painted in brilliant colored enamels. Outer surface, same decoration. Marked Ch'eng-hua, 1465–1487.

Diameter, 8 inches.

629—Large, Graceful, Cylindrical Vase.

Pure white porcelain, with orange-peel surface, decorated with "The Hundred Antiques" and other symbols in mazarine blue and finely blended peach-bloom tints. Fine drawing and soft texture. Ch'ien-lung, 1736–1795.

Height, 18 inches.

630—Plate.

Landscape and figures on boat, finely pencilled in five colored enamels. Diaper pattern border, with colored conventional designs in white medallions. Cream-colored foot. Kang-hsi, 1661–1722.

Diameter, 13 inches.

631—Ovoid-Shaped Vase.

Shepherd, pine tree and goat, painted in delicate colored enamels, on clear white porcelain. Ch'ien-lung, 1736–1795.

Height, 16¼ inches.

632—Temple Jar.

Pheasant, birds, peony, bamboo and chrysanthemum in brilliant enamels of five colors. Ming foot. Fine carved teakwood cover, inlaid with silver wire. Also carved teakwood stand.

Height, 16½ inches.

633—Cylindrical-Shaped Vase.

Chrysanthemum, peony, pheasant and birds pencilled in iridescent colored enamels over red fish-scale body. Conventional floral border at the neck and shoulder in six-colored enamel, all showing iridescence. Ming. Carved teakwood stand.

Height, 16¾ inches.

634—Cylindrical-Shaped Vase.

Figures and pine tree, representing Chinese palace, beautifully painted in brilliant iridescent enamels. Ming dynasty. Teakwood stand.

Height, 18 inches.

635—Pear-Shaped Vase.

With flaring neck. Clear white hard paste. Body covered with imperial yellow glaze, with decoration of chrysanthemum flowers in underglazed blue. Marked Wan-li, 1573–1619.

Height, 14¼ inches.

636—Unique Gourd-Shaped Vase.

Pure white porcelain, with an artistic wave design in variegated peach-bloom tints, with all the figures of Chinese marine mythology beautifully drawn in fine mazarine blue, skilfully placed in different positions on the vase. Ch'ien-lung, 1736–1795. From the Sichelle collection.

Height, 14½ inches.

637—Tea-Caddy.

Pure white porcelain. Decoration of butterflies and floral design, in the five color Kang-hsi enamels, including the sapphire of exceptional brilliancy and beauty. Kang-hsi, 1661–1722. Has solid silver cover.

Height, 5½ inches; length, 4½ inches.

638—Powder-Blue Jar.

With original cover and decorated colored medallions. Fiery sapphire blue of great brilliancy, with two large reserves with bird and floral decoration in coral-red, yellow, lavender and light and dark green iridescent enamels; two fan-shaped reserves of brown decoration on imperial yellow; and two pomegranate-shaped reserves, on which are painted pomegranates and leaves in coral-red and green enamels. Cover is decorated

similar to the jar. An unusually fine specimen of Kang-hsi, 1661–1722.

Height, 6¾ inches; diameter, 5 inches.

639—Powder-Blue Jar.

Companion to the foregoing.

Height, 6¾ inches; diameter, 5 inches.

The above jars have had ormolu mounts, which will be given to the purchaser, who can replace them, if so desired.

640—Bowl.

Pure white porcelain. Interior decoration of poppy and leaves. Exterior, three clusters of poppies, with leaves delicately treated in red, coral, yellow, blue and green enamels showing iridescence. Seal mark, Ch'ien-lung, 1736–1795.

Height, 2½ inches ; diameter, 5 inches.

641—Placque.

Chrysanthemums in green, blue and yellow iridescent enamels. Bamboo branch, with leaves, supporting bird, in yellow and green enamels, on pure white porcelain. The same decoration as found on the black hawthorn variety. Kang-hsi, 1661–1722. Carved tree-trunk teakwood stand.

Height with stand, 14 inches.

642—Elliptical-Shaped Vase.

Pheasants, flowers and inscription minutely pencilled in delicate pale blue enamels. Blue enamelled border on neck and foot. Marked Yung-chêng, 1723–1735. Teakwood stand.

Height, 7 inches.

643—Cylinderical Vase.

Landscape and river view, carefully painted in a variety of shades of green and purple. Marked Kang-hsi, 1661–1722. Teakwood stand.

Height, 5½ inches.

644—Gallipot-Shaped Vase.

Five colors. Unique design. Flowers and vines in profusion almost hide the white porcelain. Kang-hsi, 1661–1722.

Height, 12 inches.

645 — Octagonal Stone Weight Decorated Vase.

Male and female figures in a variety of colored costumes. Rich green and coral red prevailing in the decorations. Ming foot. Teakwood cover and stand.

Height, 11 inches.

646—Unique Tea-Dust Vase.

With sides in high relief. Originally made to imitate bronze. Rich gold-dust surface with metallic lustre effect. The vase has four bands around the centre, three of which have Buddhistic and Pakwa (the clew to all metaphysical knowledge) characters in relief, on insised, colored, enamelled surface. Gold seal mark, Ch'ien-lung (1736–1795), on foot.

Height, 16 inches.

647—Vase.

Pure white porcelain. Mandarin and boy in garden, in five color enamels. Coral decoration. Kang-hsi, 1661–1722. Teakwood stand.

Height, 9¾ inches.

648—Globular Ginger Jar.

Decoration of finely drawn figures, in coral, pink, yellow, lavender, red and brown enamels, in two large and four small panels, on orange-peel white surface. Between panels are deeply incised geometrical designs enamelled with turquoise blue. Coral-red border and decoration around neck. Seal mark, Ch'ien-lung, 1736–1795. Carved teakwood cover and stand.

Height, 11½ inches; diameter, 11 inches.

649—Large Pear-Shaped Vase.

With deer-head sides in high relief. "The Hundred Antiques" and various symbols artistically treated in twelve colors of enamel showing iridescence. Pencilled with the highest degree of skill. Archaic and floral border at the neck and foot. Specimen of unusual beauty. Ch'ien-lung, 1736–1795.

Height, 18 inches.

650—Black Hawthorn Beaker.

Iridescent dark green and black body. At base, green enamel rocks, from which spring purple and green branches, with hawthorn flowers and buds in ivory white, with pale yellow and light green centres, covering the vase. Kang-hsi, 1661–1722.

Height, 18 inches.

651—Hanging Wall Cabinet.

In ebonized quartered oak. With five adjustable shelves.

Height, 62 inches; width, 13½ inches; depth, 10½ inches.

652—Quartered Oak Cabinet.

With four glass sides, and two shelves of heavy plate glass. Has oak stand.

Height, 40 inches; length, 30 inches; depth, 18 inches.

653—STAND OF SHELVES.

Four deep. Green quartered oak. Three sections, supported by eight square pillars. Height, 96 inches; length, 119 inches; depth, 18 inches.

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